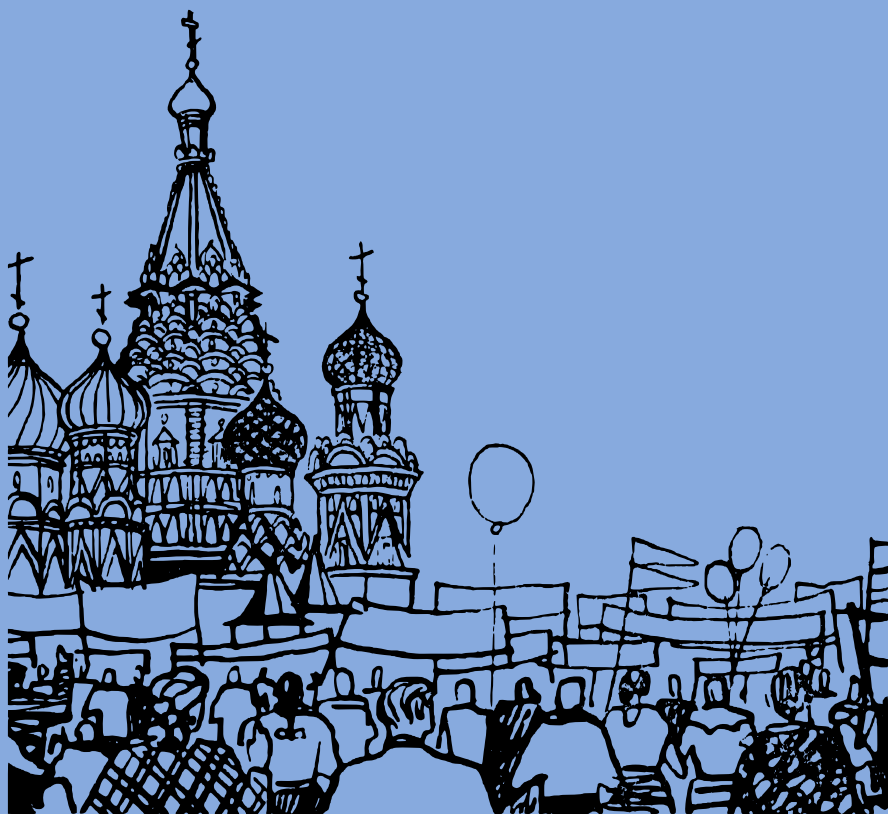


A. KOVALYOV

MOSCOW

A SHORT GUIDE



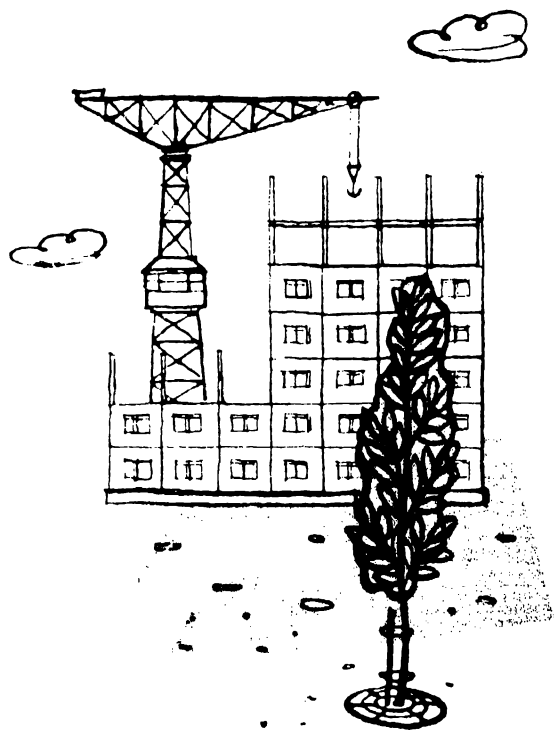
FOREIGN LANGUAGES PUBLISHING HOUSE
MOSCOW

A. KOVALYOV

MOSCOW

A SHORT GUIDE

FOREIGN LANGUAGES PUBLISHING HOUSE • M O S C O W 1960



2nd (REVISED) EDITION

Translated from the Russian by Victor M. SCHNEIERSON

Designed by G. DAUMAN

А. Ковалев

ПО МОСКВЕ

Краткий путеводитель

На английском языке

113452
~~УДК 325.5~~
91-1.1
1

Редактор *Р. Червякова*

Издательские редакторы *И. Александрова, П. Полевая*

Художественный редактор *С. Барабан*

Технический редактор *В. Шин*

Л 06502. Подписано к печати 2/VI 1960 г. Формат 70 × 92¹/₃₂.
Бум. л. 27¹/₈. Печ. л. 6,72. - 1 1,75 вклеск. Уч.-изд. л. 11,19.

Заказ № 589. Цена 10 руб.

Тираж 35 000

Московская типография № 3 Мосгорсовнархоза.

Printed in the Union of Soviet Socialist Republics

CONTENTS

Introduction	5
The Kremlin	27
Red Square—Revolution Square—Sverdlov Square —Okhotny Ryad	40
Manège Square—Gorky St.—Leningradsky Prospekt —Novo-Peschanaya St.—6th Street of Oktyabr- skoye Field—Khoroshevskoye Highway—Bego- vaya St.	55
Mayakovsky Square—Vosstaniye Square—Smolen- skaya Square—Krymsky Bridge—Leninsky Pros- pekt—Lenin Hills—University—Dimitrov St.— Sofiiskaya Embankment—Red Square	74
Smolenskaya Square—Kutuzovsky Prospekt—Fili	98
Manège Square—Mokhovaya St.—Kropotkin St.— Luzhniki (Lenin Stadium)	102
Sverdlov Square—Kirov St.—Komsomolskaya Square—Sadovaya St.—Prospect Mira—U.S.S.R. Economic Achievement Exhibition—Ostankino	118
The Metro	137

Useful Information 146
Museums and Exhibitions .	. 150
Theatres	157
Churches and Meeting-Houses .	. 159
Name Index .	163

INTRODUCTION

Moscow is the capital of the U.S.S.R. It lies in the heart of the Russian Plain, between the rivers Oka and Volga, and is cut by the Moskva River and its major tributary, the Yauza. Several minor tributaries have been enclosed in underground canals and pipes.

The Moskva has its source in Moscow Region. It is 502 kilometres (312 miles) long and drains into the Oka near the town of Kolomna. Within city limits the river describes a number of curves over a stretch of more than 45 kilometres (28 miles), dividing Moscow into two unequal parts. The larger part, and the Kremlin, are on its high left bank, and the smaller, known as Zamoskvo-rechye, on the low right bank. The width of the river ranges from 100 metres, or 328 feet, to 500 metres, or 1,640 feet (in the Yuzhny Port area).

Moscow's *relief* is somewhat hilly, its south-western district near the Lenin Hills being more than 200 metres (656 feet) above sea level.

The *climate* is of the temperate continental type, the winter usually lasting from mid-November to the end of March. The weather in winter is cloudy or overcast with abundant snow-fall. The average temperature (Centigrade) in January, the coldest month, is 11° below

zero; sometimes, in particularly severe winters, the temperature drops to 40° below zero. The mild summer lasts three months (June-July-August), the average temperature in July, the warmest month, being 20°. There are days, however, when the temperature rises to 37° in the shade.

The area of Moscow is 33,000 hectares (about 127 sq. miles) according to a 1953 estimate. When the building programme for 1959-65 is completed it will be 47,000 hectares (over 181 square miles).

Administratively, the city is divided into 20 districts. Its population, according to the 1959 General Census, is 5,068,000.

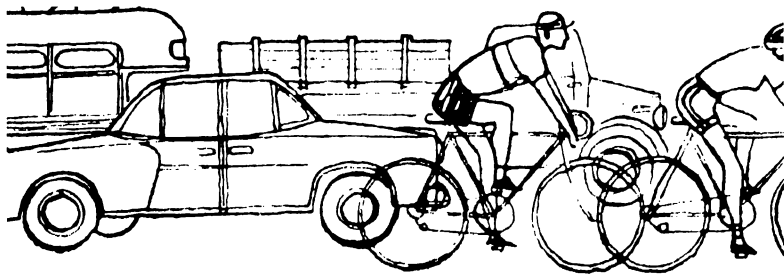
The city is administered by the Moscow Soviet of Working People's Deputies and its Executive Committee of 25 members. The Moscow Soviet elected in 1959 consists of 860 deputies. Immediate government of the various districts is in the hands of District Soviets of Working People's Deputies. Moscow's 1959 budget totalled more than 8,000 million rubles.

* * *

Moscow is the political, industrial, scientific and cultural centre of the country. It is the seat of the Government of the U.S.S.R. and of the Central Committee of the Communist Party of the Soviet Union. Sessions of the Supreme Soviet of the U.S.S.R., attended by deputies from all ends of the country, are held in Moscow.

The Moscow scene—its industries and its public, scientific and cultural institutions—holds a mirror to the life of the entire Soviet socialist society.

Moscow is dear to the hearts of all Soviet citizens. Hundreds of thousands visit the capital to see its Red Square, the Mausoleum, and Moscow's museums, exhibi-



tions and theatres. The whole country joined in the celebrations of the city's 800th anniversary in 1947, for all the important events in Russia's history were closely associated with it, the heart and soul of centralized Muscovy.

Moscow's part in the First Russian Revolution of 1905-07 was very great. Its workers were the first to take up arms against tsarism. The armed December uprising in Moscow was the apex of the popular 1905 Revolution and had a profound influence on the growth of revolutionary consciousness among the Russian proletariat and the oppressed peoples of Russia. It drove the initial breach into the tsarist monarchy. That breach widened slowly but surely, undermining the old system.

Soviet power was established in Moscow in November 1917. In March 1918 the Soviet Government headed by Lenin moved there from Petrograd. The red banner of the world's first socialist state was hoisted over the ancient Kremlin. On December 30, 1922, the First All-Union Congress of Soviets established the Union of Soviet Socialist Republics. Moscow became the capital of the new multi-national Soviet state.

When fascist Germany fell upon the Soviet Union and massed its troops against Moscow, the whole country rose in defence of the capital. Reinforcements arrived from the Urals, the Far East, Siberia and Central Asia. In the environs of Moscow the peoples of the multi-national state stood shoulder to shoulder. In December

1941, in the Battle for Moscow, Hitler's armies suffered their first major defeat, which exploded the myth of fascist invincibility. The Battle for Moscow was an important milestone in the patriotic drive to oust the invaders from the country.

Many new industrial plants, scientific and cultural institutions, and public works, have been built in Moscow after the war. Blocks of dwelling houses, subway lines, streets, sports grounds and stadiums are under construction. New shops, restaurants, laundries, workshops and cinemas are opening their doors. Bus- and trolley-bus lines are multiplying. The underground network of telephone cables and gas pipes, water- and district-heating mains is growing. The city is continuously expanding.

A brief account of the problems of reconstruction which the capital has had to face will give the reader an idea of the effort put into its development and improvement.

It was in the early thirties that the reconstruction and development of the city could first be tackled in earnest to meet the requirements of rapid industrialization and the mounting cultural and everyday demands of the city's growing population. The June 1931 Plenary Meeting of the Communist Party's Central Committee called on the Moscow Party Committee and the Moscow Soviet to deal with the urgent problems of water supply, housing and city transport.

Old Moscow had two waterworks. One, a fairly primitive conduit built in the 18th century, fed water from springs near the village of Bolshiye Mytishchi to a gravity canal which conveyed it to hydrants in the city, where water-carriers filled their wooden casks for delivery to consumers. The other water supply system—the Rublyovo waterworks—was built in the early 19th century. It got its water from the Moskva River 50 kilo-

metres (31 miles) outside city limits, near the village of Rublyovo, and conveyed it to a reservoir on the Vorobyovy (Lenin) Hills, from where it was fed to the city's water-mains. The improvement of both waterworks in 1917 raised the daily water supply to 32,250,000 gallons, or 22.75 gallons per capita. Such was the state of affairs when Moscow entered the Soviet era.

The reconstruction of the Rublyovo waterworks in 1931-34, the new water reservoir on the Istra River, and the Cherepkovo aqueduct failed to solve the urgent water problem of the rapidly growing city, whose requirements promised to rise shortly to hundreds of millions of gallons. The Moskva and its tributaries were obviously inadequate to meet the mounting needs of the capital. A bigger source had to feed the Moskva, and the Volga was made to serve the purpose. The Moskva-Volga Canal solved the burning issue.

Four hydraulic pump-houses have been erected in the past twenty years, and one more is now under construction for the city's new South-Western District. Their capacity will rise steeply in the seven-year plan period of 1959-65. Nine hundred kilometres of new water-mains will be laid. By 1966 the water supply per person per day will rise from the present 118.88 gallons to 218.5 gallons, or to ten times as much as before the Revolution.

The 1931 Plenary Meeting of the Party Central Committee charged the Moscow Soviet with extending and improving the capital's housing facilities. Large-scale housing developments were started in the former workers' neighbourhoods along Enthusiasts' Highway, in Dangauerovka, Usachovka, Krasnaya Presnya, etc.



Wretched wooden hovels and barracks gave place to multi-storey houses which, though modest and often severe in appearance, had bright, comfortable flats with all modern amenities.

The spacious and sensible layout of the new blocks and the simultaneous erection of kindergartens, nurseries, schools, workers' clubs and recreation grounds spoke of a new, revolutionary approach to city planning.

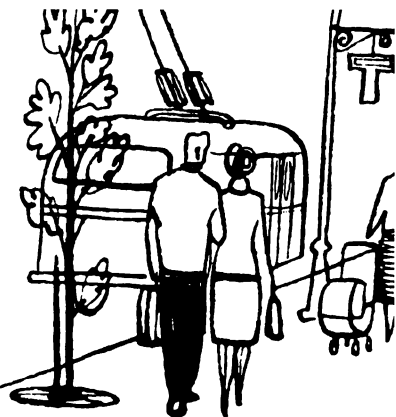
In 1935 the Central Committee of the C.P.S.U. and the Soviet Government adopted the General Moscow Reconstruction Plan. That was a turning-point. All the scattered building projects in the various districts came under a single head. The government decision called for a radical improvement of the layout of thoroughfares and squares. It stipulated, however, that the city's basic topography, as shaped down the ages, be preserved.

Radial and annular streets and side-streets are typical of Moscow's layout. Like all medieval cities, Moscow developed round the walls of a stronghold—the Kremlin. With time brick walls were also built round the merchants' quarter, the Kitai-Gorod, which bordered on the Kremlin in the east, between the Neglinka and Moskva rivers. As the city expanded north and west of the Kremlin, a new fortified wall arose in the 16th century round the so-called Bely Gorod. It followed the line of what is now a series of contiguous boulevards

running from the Moskva bank near Kropotkinskiye Vorota to the mouth of the Yauza River at Ustyinsky Bridge. Another fortification, a timber wall, was raised in the late 16th century on a high earthwork



rampart girdling a new quarter beyond the Bely Gorod walls. It is all these circumvallations which lent their shape to the streets laid round them, coupled with radial roads converging towards the Kremlin, that formed the Moscow pattern—one that has in principle survived to our day.



The Reconstruction Plan envisaged what may be called a "surgical" attack upon the maze of narrow, crooked streets totally inadequate for a modern city.

Each square, thoroughfare and embankment had to be given the appearance of a harmonious architectural whole. The best features of classical and modern architecture, and up-to-date building techniques, were to be applied.

The plan was drawn up with an eye to the city's future growth, and work was launched on a giant scale. The centre of the capital was the first to be reconstructed. The ancient Kitai-Gorod wall was torn down, opening up Razin, Kuibyshev and 25th October streets. The adjacent thoroughfares were widened. The petty chandlers' shops round Moskvoretsky Bridge were removed. Red Square was cleared and improved. The walls and towers of the Kremlin, the bizarre contours of St. Basil's Cathedral, the Mausoleum, and the granite tribunes along the edge of the square thus formed a unique and unforgettable complex.

Before the outbreak of war in 1941 Okhotny Ryad, Manège Square, and such thoroughfares as Gorky Street, the Sadovaya streets along Sadovoye Circle,

and Leninsky Prospekt, Kutuzovsky Prospekt, Lenin-gradsky Prospekt and Prospekt Mira were entirely altered, or, rather, built anew.

Among the biggest buildings erected in the first five years of reconstruction were the Moskva Hotel and the Council of Ministers building in Okhotny Ryad, the large dwelling-houses along Gorky Street, the new Lenin Library building, the Central Department of Statistics building in Kirov Street, the Ministry of Agriculture building in Sadovaya-Spasskaya Street, the Palace of Culture of the Likhachov Motor Works, the Serp i Molot Works club-house, the Palace of Culture in Fili, a number of institutes of the Academy of Sciences of the U.S.S.R. along Leninsky Prospekt, the Institute of Experimental Medicine, the Soviet Army Theatre, the Light Industry Technological Institute near Ustyinsky Bridge, the Moscow Non-Ferrous Metals Institute on Krymsky Val, etc. Five hundred 7-, 8- and 9-storey dwellings with a total floor space of 1,800,000 sq. metres (about 19,500,000 sq. ft.) were built between 1935 and 1940.

In 1941-45. reconstruction was largely interrupted by the war. But not all building was stopped. Work continued on the new subway lines and the 843-kilometre (522-mile) Saratov-Moscow gas pipe-line. The natural gas from Saratov was an important development. The savings derived from the use of the cheap Saratov gas paid the cost of laying the pipe-line in thirty months of operation.

Today Saratov is no longer Moscow's sole gas supplier. New gas conduits are in operation, such as the 1,300-kilometre (806-mile) Dashava-Kiev-Moscow line and the 1,310-kilometre (812-mile) Stavropol-Moscow line.

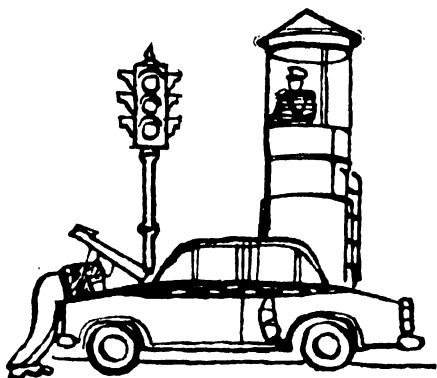
But that is just a beginning. There will soon be a second conduit of the Stavropol-Moscow gas line and

a new pipe-line from Shebelinka to Bryansk and Moscow. In 1965, Moscow will be supplied 13,500 million cubic metres of natural gas, against 4,000 million in 1958. This will expedite the comprehensive gasification of Moscow's industries, public utilities, cultural and community services and dwellings.

The first five years after the war were highlighted by the stupendous Moscow University project on the Lenin Hills and the erection of multi-storey buildings in Smolenskaya Square, Vosstaniye Square, Lermontov Square, Kalanchovskaya Street and Kotelnicheskaya Embankment. These have unquestionably added a touch of distinction to the city's architectonic. But they are not popular, because considerable floor space is wasted in them and their maintenance is cumbrous and costly. Buildings of this type are no longer built.

Today, massive housing development has top priority in the city's building plans. The dwellings are not built singly any more, and not even in blocks. They rise in complete streets and districts, planned along a single pattern. More than a hundred multi-storey dwellings were built in the Peschanaya streets, for example, and 16 blocks with a floor space of 54,000 sq. metres (about 581,000 sq. ft.) and 5 huge houses made of prefabricated structural elements were built in the 6th and 7th blocks of Oktyabrskoye Field. These have revealed the advantages of massive simultaneous district planning. Giant developments along similar lines have been started in the South-Western District and Noviye Cheryomushki.

Present-day building is essentially different from that of former years. Today, Moscow has an adequate building materials industry, which promotes industrial building techniques and the extensive use of new prefabricated-section assembly methods. Dwellings and public buildings follow standard designs. The day of taste-



less embellishments, ornamental superstructures and colonnades, porticos and other architectural superfluities is over and done with. Architects concentrate on improving interior layouts and conveniences, producing comfortable, economical and rational types of dwellings.

This is best seen in the South-Western District, which is today the most attractive area of massive housing development. The terrain and environment is highly suitable for a residential neighbourhood. The air is pure, uncontaminated by industrial smoke. There are large blocks of trees and greenery, and no marshland.

The development of that area began when the Moscow University project was completed in 1953. Houses totalling 800,000 sq. metres (about 8,600,000 sq. ft.) of floor space were completed by 1957, and dwellings with another 80,000 flats will go up by 1965.

The South-West is not the only large-scale housing development in the capital. Construction is under way in the newly-developed areas of Izmailovo, Cheryomushki, Tekstilshchiki, Fili-Mazilovo, Khimki-Khovrino, Khoroosovo-Mnevniki, Nogatino, etc.

New houses are also being built in the older streets and squares. Dwellings are going up in Maryina Roscha, for example, and in the area of Zastava Ilyicha, Kutuzovskiy Prospekt, Leninskiy Prospekt, Komsomolskiy Prospekt, Leningradskiy Prospekt, Gruzinskaya and

Vasilyevskaya streets, the Moskva and Yauza embankments, in Bogorodskoye and Vsekhsvyatskoye.

In the forty years between 1917 and 1958, dwellings totalling 18,300,000 sq. metres (about 194,000,000 sq. ft.) of floor space were built in Moscow, and no less than 19,300,000 sq. metres (about 204,000,000 sq. ft.) of housing is to be built in the seven years of the current Economic Development Plan. What is more, Moscow's building industry—workers, designers and architects—has undertaken to erect a million sq. metres in excess of that figure. And it is not known ever to have failed to live up to its promises.

By the end of the seven-year plan period the capital's housing problem will be largely resolved.

Furthermore, by then, some 150,000 Muscovites will move to satellite towns. The first such satellite for a population of 65,000 is now under construction 38 kilometres out of Moscow at Kryukovo Station on the Oktyabrskaya Railway.

It remains to be said that this mammoth reconstruction effort proceeds under a comprehensive, thoroughly weighed over-all plan.

There is a Moscow General Plan Institute. It deals with all the problems of the city's reconstruction and development. Four of its workshops draft layouts and building projects, each for one of the capital's four sectors—the South-West, North-West, North-East and South-East. A general workshop supervises their plans, co-ordinating them with the General Reconstruction Plan. The institute takes part in improving and developing all the capital's major public works.

* * *

Moscow's *public transport facilities* have been radically reorganized. As a matter of fact, it was hardly

reorganization, but rather organization from scratch. A mere thirty years ago there were only tramways and horse-drawn cabs. Today there is the Metro (subway), the trolley-bus, bus, taxi and tram-car. Horse-drawn cabs have vanished completely.

The Metro is naturally the most comfortable, most rapid and most economical mode of transport. The Metro passenger pays an average fare of 8 kopeks per kilometre, the bus passenger—17 kopeks, the trolley-bus passenger—15 kopeks, and the tram-car passenger—9 kopeks. These figures, which are average passenger/kilometre fares, are not to be confused with the actual fare. All modes of public transport have trip fares now. Irrespective of the distance travelled by the passenger, he pays 50 kopeks per trip in the Metro, 45 kopeks in a bus, 40 kopeks in a trolley-bus and 30 kopeks in a tram-car. The Metro is not, as yet, the most widely used among the city's transport facilities, because its network is not extensive enough. (For a detailed account of the Moscow Metro turn to p. 137.)

The tramways, which only recently carried the most people, are gradually losing out to the other transport services, which have been greatly extended, while tramways have been removed from the more populated central areas. In spite of this, however, they will account for some 500,000,000 passengers annually by the end of the seven-year plan period.

The trolley-bus is very popular. Its lines add up to nearly 500 kilometres (310 miles), and the number of vehicles to more than a thousand. By 1965 the trolley-bus service will operate up to 2,500 vehicles, accounting for 3,000,000 passengers daily. The number of buses will be 4,000 and the number of taxis 8,000. In addition to the public conveyances there is a great number of private and office cars.

The capital is linked with the rest of the country, and with the world, by all the modern means of transport and communication.

It is the country's biggest railway junction. Ten railways radiate from it in all directions. The eleventh is the Okruzhnaya Railway, which girdles the city and serves to connect the Moscow junction's eleven marshalling yards, which are amply equipped with the latest handling machinery. In the east and west Moscow is flanked by detour tracks for transit freights.



The city has nine railway terminals: *Leningrad Station*, which links Moscow with Leningrad and Murmansk; *Yaroslavl Station*, which is the starting point of the Moscow-Vladivostok and Moscow-Peking routes; *Kazan Station*, from which trains depart for Kazan, Ufa, Chelyabinsk, Magnitogorsk, Novorossiisk, Stalingrad, Kazakhstan and the Central Asian republics of Kirghizia, Uzbekistan, Tajikistan and Turkmenistan; *Kursk Station*, with lines running to Azerbaijan, Georgia and Armenia, the Black Sea spas along the Caucasian and Crimean coasts, and the city of Gorky; *Paveletsk Station*, with lines to the Donets Coal Basin; *Kiev Station*, with routes to the Ukraine and Moldavia; *Byelorussia Station*, with routes to Minsk, Brest, Kaliningrad, Warsaw and Berlin; *Savyolovo Station*, from which trains follow the Moskva Canal to the town of Rybinsk in the upper reaches of the Volga; and *Riga Station*, which links Moscow with Riga, the Latvian capital. Passengers arriving and departing daily total upwards of 1,000,000.

The suburban lines are operated almost entirely by electric trains.

Motor Transport. The railway is being increasingly supplemented by motor transport. Nearly a score of motor highways diverge from the city in all directions. A ring road is under construction some 18 kilometres (11 miles) out of the city, to connect these highways. It will keep the crowded Moscow thoroughfares clear of transit traffic, which at present amounts to about 60,000 lorries and cars daily.

Comfortable buses ply between Moscow and other cities, such as Simferopol and Yalta in the Crimea, Minsk, Kharkov, Kiev, Leningrad, etc.

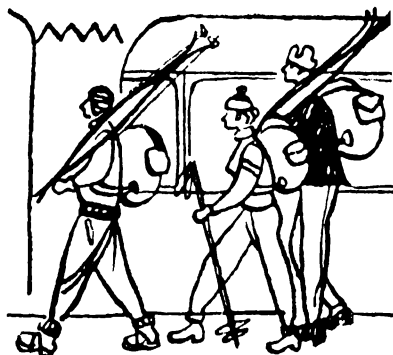
After the Moscow Canal was built, the *Moskva River* became a full-fledged city artery. The plan of the canal, which connects the Moskva with the Volga, was approved in late 1932. Four years and eight months later, a fleet of passenger steamers, the first to traverse the new canal and the Moskva, approached the Kremlin on May 2, 1937. On July 15 of the same year the canal was opened to general shipping, and in 1947, the year of Moscow's 800th anniversary, it was named Moscow Canal.

The canal begins at the village of Ivankovo, Kalinin Region, where a large reservoir 120 kilometres (74 miles) long and 8 kilometres (5 miles) wide, known as

Moskovskoye Sea, formed after the erection of a dam and hydroelectric station. It is also the site of the forward sluice. Eight more sluices dot the course, forming a kind of staircase for vessels en route to and from Moscow.



Several reservoirs have been built along the way. The canal terminates beyond Moscow at the Perervinskaya dam. It is a complicated system of sluices, dams, pumping stations, hydropower houses, spillways, flood-gates, lighthouses, piers and landing-stages, etc., adding up to about 200 different engineering works.



The Moscow and Volga-Don canals have connected Moscow with the White, Baltic, Caspian, Azov and Black seas.

The city has three river ports: Severny on Khimki Reservoir, Zapadny in Fili, and Yuzhny near the Likhachov Motor Works. These handle the bulk of incoming and outgoing water-borne freight. The ports are equipped with up-to-date handling machinery—powerful cranes, pneumatic transfer machines, belt conveyers and loaders, etc. Two landing-stages service the passenger lines to Ufa, Perm, Stalingrad, Astrakhan, Rostov-on-Don and other river ports. More than 100 passenger lines operate in the Moscow area. Among them are attractive tourist routes, such as the “five-river route”—a cruise along the Moskva, Oka, Volga, Kama and Belaya.

The transfigured Moskva wanted a new setting. Granite embankments and imposing stairways down the banks were built. Ten new bridges across the river and the drainage canal were erected in two years (1936-38). The new bridges are almost all substantially higher, wider and longer than the old. They span both the river and the embankments, eliminating intersections and opening the roads along the river banks to non-stop motor traffic.

All of them, save Krymsky Bridge, are arch bridges. Bolshoi Krasnokholmsky Bridge (Engineer Vakhurkin and Architect Kokorin) has the biggest arch span (160 metres, or about 525 ft.) and is one of the longest of its kind in the world.

Airlines link Moscow with many cities in the U.S.S.R. and with a number of foreign capitals. The city has four passenger airports—in Bykovo, 32 km. (20 miles) south-east, Vnukovo, 24 km. (15 miles) south-west, and Sheremetyevo, 26 km. (16 $\frac{1}{4}$ miles) north of Moscow. The fourth airport—the Central Airport—is within city limits, on Leningradsky Prospekt.

There are direct air routes from Moscow to Bucharest, Sofia, Tirana, Belgrade, Budapest, Warsaw, Prague, Vienna, Berlin, Helsinki, Copenhagen, Stockholm, Kabul, Ulan-Bator, Peking, Phylöngyang, Brussels, Amsterdam, London and Cairo. The Moscow-Paris airline, with a change in Prague, is operated jointly with France, and the Delhi-Moscow line, with a change in Kabul, jointly with Air India.

* * *

Moscow is one of the country's biggest industrial cities. Even at the close of the last century it had a fairly large number of factories. But present-day Moscow is by rights an entirely new industrial city. Its industry was reshaped and extended during the industrialization of the country.

Engineering ranks first among its industries. Its big engineering works play a big part in developing and improving Soviet industry. Also, they are, so to speak, the industrial laboratories, the designing workshops, of many of the country's plants.

Moscow's engineering industry produces highly-efficient modern machinery, automatic production lines,

appliances and automated equipment for the machine-building, chemical, metallurgical and other industries.

Its plants export their produce to more than fifty foreign countries.

Among the city's biggest works are the Serp i Molot High-Grade Steel Works, the Kirov Dynamo Electrical Engineering Works, the Krasny Proletary and Orjonikidze machine-tool works, the Likhachov Motor Works, the Ball-Bearing Plant, the Kalibr and Frezer tool plants, the Vladimir Ilyich Electro-Mechanical Works, the Kuibyshev Transformer Plant, and others.

Moscow has large consumer industries. Its textile plants hold a prominent place in the country's aggregate textile output. Together with those of Moscow Region, they manufacture 30 per cent of all cotton fabrics, 55 per cent of all woollen fabrics and 46 per cent of all silk fabrics produced in the Soviet Union.

The Mikoyan Meat Plant, the Dairy Plant and the Krasny Oktyabr and Bolshevik confectioneries are the biggest enterprises of the Moscow food industry.

* * *

Moscow is the centre of Soviet science and culture. It is the seat of the Academy of Sciences of the U.S.S.R., its numerous institutes, laboratories and other scientific institutions. Six specialized academies are centred in Moscow; they are the Academy of Agriculture, the Academy of Medical Sciences, the Academy of Building and Architecture, the Academy of Arts, the Academy of Pedagogical Sciences of the R.S.F.S.R. and the Public Works and Services Academy of the R.S.F.S.R.



There are in the capital 448 research institutions and 80 establishments of higher learning. The latter have an enrolment of 400,000, training men and women in almost all professions. Another 176,000 are being trained in Moscow's secondary technical and other professional schools.

The country's general schools, and Moscow's among them, are now being reorganized under the Law on Establishing Closer Links between School and Life and on the Further Development of Public Education. The reorganization is to be completed in 1963. By the end of the seven-year plan period Moscow will have 260 secondary evening schools, 310 polytechnical schools with labour training, and 136 boarding-schools.

Moscow is famous for its drama, opera and ballet. The Moscow Art Theatre, and the Bolshoi and Maly theatres, are indeed pearls of the Russian stage. After the Revolution many new theatres were formed. Among them were the Vakhtangov Theatre, Mayakovsky Theatre, Mossoviet Theatre, Soviet Army Theatre, Gogol Theatre, Sergei Obraztsov's Puppet Theatre, the Children's Theatre and the Stanislavsky and Nemirovich-Danchenko Musical Theatre.

No acquaintance with Moscow's stage traditions is complete without a visit to the Bakhrushin Theatrical Museum (12/31, Zatsesky Val). Alexei Bakhrushin (1865-1929), a wealthy Moscow businessman and patron of the opera and ballet who was long intimately associated with the Maly Theatre, started his collection of "things theatrical" at an early age. It developed into a most fascinating theatrical museum, which in its sixty years accumulated upwards of 200,000 photographs and negatives, 20,000 oil, ink and sculptural portraits of outstanding stage personalities, and upwards of 30,000 sketches of stage settings and costumes.

The Moscow Chaikovsky Conservatoire is the country's leading school of music. Moscow's many concert halls feature world-famous performers, symphony and variety orchestras, the Pyatnitsky Russian Folk Choir, Igor Moiseyev's Dance Company and the "Beryozka" Dance Ensemble directed by Nadezhda Nadezhkina.

Moscow has more than 50 art, history and science museums; nearly a thousand public libraries, including the Lenin Library, which is one of the world's largest; many houses of culture and factory clubs; and a number of professional clubs, such as the Art Workers Club, Actors Club, Journalists Club, Writers Club, Scientists Club, Medical Club, Architects Club, Teachers Club, etc.

Several motion-picture, radio and television studios, dozens of newspapers and journals, and a great many publishing houses are centred in Moscow.

Recreation. The city's many parks and gardens are popular summer recreation resorts. The Moskva with its eleven beaches and splendid boating facilities, and the delightful suburban woods, fields, brooks, water reservoirs, and particularly the Klyazma Reservoir with its Bukhta Radosti (Bay of Good Cheer), are an attraction to yachtsmen, bathers, hikers, anglers and nature-lovers.





The city spends up to 10 million rubles annually on the maintenance and improvement of its ten recreation parks and seventeen children's parks. The largest and most popular *Gorky Recreation Park* is described on page 81, while two other Moscow parks worth mentioning—Izmailovo and Sokolniki—are omitted from our routes.

Luxuriant *Izmailovo Recreation Park*, the survival of a one-time dense Moscow forest, runs like a wide ribbon along the Enthusiasts' Highway. In the past it was inhabited by bears, wolves, foxes, and even elks and deer, and was in the 17th century the site of Tsar Alexei Mikhailovich's country residence, the ruins of which have survived to this day. The estate comprised a wooden palace, a five-domed cathedral, a gateway with towers and belfry, a few ponds and dams. It had gardens of unequalled beauty. After Alexei's death the estate fell into disrepair, and passed into total oblivion after the capital was transferred from Moscow to Petersburg.

As capitalism developed, the Izmailovo District and its adjoining workers' communities of Preobrazhenskaya, Semyonovskaya and Cherkizovo became the quarter of many industrial plants and handicrafts, chiefly cotton spinning mills, weavers' workshops, bleacheries, etc. The gardens ran to waste.

In our time a splendid recreation park has been laid out in an area of over 1,000 hectares (2,470 acres) of the surviving woodland. The front part of the park is the site of various recreation facilities, the stadium of the Trudoviye Rezervy Sports Society, and large ponds. Farther on the park merges with a magnificent pine forest in which evergreen pines and firs mingle with

white birches, maples, larches and lime-trees. The well-kept woodland is crossed by lanes and paths and dotted with numerous glades of daisies and bluebells. A mere twenty minutes' walk from the Metro, one has the impression of being in the heart of a thick forest. A large nursery of ornamental plants is located in the park grounds.

Sokolniki Recreation Park, north of Izmailovo, has an area of 600 hectares (1,480 acres). It occupies a tract of woodland flanking Moscow on the north—another remnant of an old-time forest where long ago the tsars pursued their sport of falconry, from which it derives its name (*sokol* being the Russian for falcon).

In the mid-19th century the City Duma turned the forest into a city park, making seven radial clearings in it, divergent from the main circle. It became a popular outdoor recreation ground. Since the late 19th century Sokolniki had been associated with the revolutionary movement of the Moscow proletariat. It was a "green underground," as it were. Workers held their May Day meetings and illegal gatherings in its wooded seclusion, and in 1905 detachments of armed workers went there to practise revolver shooting in preparation for the armed uprising.

After the Revolution, Sokolniki became a popular recreation park. It has indoor and outdoor skating-rinks, and skiing facilities. It is the site of the Soviet Army Sports Club stadium and the stadium of the Spartak Sports Society. There are lecture halls, a theatre, an



open-air concert stage, an open-air dance-floor, many cafés, snack-bars and a shashlik restaurant. It has luxuriant tracts of woodland, in which oaks mingle with elm-trees, birches, chestnuts, limes, ashes, firs, cedars, pines and spruces. Flower-beds are scattered over the park grounds in picturesque clumps, devoid of conventional symmetry. In the summer of 1959, Sokolniki was the site of the American National Exhibition, which attracted many visitors.

The park merges gradually with the woodland zone of Pogonno-Losiny Island, which, with the Alexeyevskaya Preserve famous for its mighty century-old pines, sprawls over an area of nearly 2,000 hectares (4,950 acres) north-east of Moscow.

* * *

This Guide does not presume to give an exhaustive account of Moscow's history, its highly varied everyday activities, its culture and economy. The author has selected the facts most likely to afford a general, more or less lucid, picture of Moscow. The routes offered in the Guide take the reader through the city's principal quarters and encompass a fairly large, representative part of the city, and particularly its landmarks.

In the attached map of Moscow all designations are given in a literal transcription of the Russian. Gorky Street, for example, is designated as Ulitsa Gorkovo, Red Square as Krasnaya Ploshchad, Khoroshovskoye Highway as Khoroshovskoye Shosse, and the Exhibition of Economic Achievement of the U.S.S.R. as Vystavka Dostizheny Narodnoy Khozyaystva S.S.S.R.

THE KREMLIN

The imposing contours of the ancient Kremlin, a medieval citadel, have come to be a symbol of Moscow. The Kremlin walls, shaped like a scalene triangle, encompass an area of 28 hectares (64.2 acres) where the most ancient relics of Russian history and culture have been preserved to our time. It was here, eight centuries ago, that Moscow came into being at the confluence of the Moskva River and its tributary, the Neglinka, atop a hill on the left bank. In the dim past the site was a densely wooded, southernmost outskirts of the Suzdal Principality. Its population engaged in farming, hunting and fishing, and it had its artisans, who made various metal implements.

Prince Yury Dolgoruky¹ of Rostov-Suzdal was attracted by the advantages which the Kremlin hill offered in military combat, located as it was upon the high, steep bank of the Moskva River and bordered on the north-west by the Neglinka with its swampy banks. In 1147, Dolgoruky and his men-at-arms pitched their princely camp there, and held a feast in tribute to Prince Svyatoslav of Novgorod-Seversky, Dolgoruky's friend and ally. In describing the event, the ancient chronicler identified its site as "Moskov," and it is on the strength of his authentic account that 1147 is taken

to be the year when Moscow was founded, and Dolgoruky to be its founder.

In 1156, fortified timber walls were built round the small hill-top settlement, which had by then become a princely estate. But owing to incessant wars with its neighbours, and particularly the Mongol Tatars, it had to reinforce its fortifications. Prince Ivan I (1325-1340), better known as Kalita (meaning "money-bag"), a shrewd and vigorous ruler, extended the Kremlin grounds and erected a new wall of oak logs up to a metre thick around them. But these, too, soon developed to be inadequate. The Tatars continued to menace the Moscow Principality, and in 1367, under the rule of Dmitry Ivanovich, later named Dmitry Donskoi, the Kremlin was enlarged to nearly its present size, and fortified in masonry.

In another 120 years, under Grand Duke Ivan III (1462-1505), the brick walls that stand today were erected on a stone rampart. By that time Moscow had become the capital of a centralized Russian state. Ivan III wanted to turn the Kremlin into a first-class fortress worthy of Muscovy's rising prestige. The Kremlin towers were topped by grim-looking battlements.

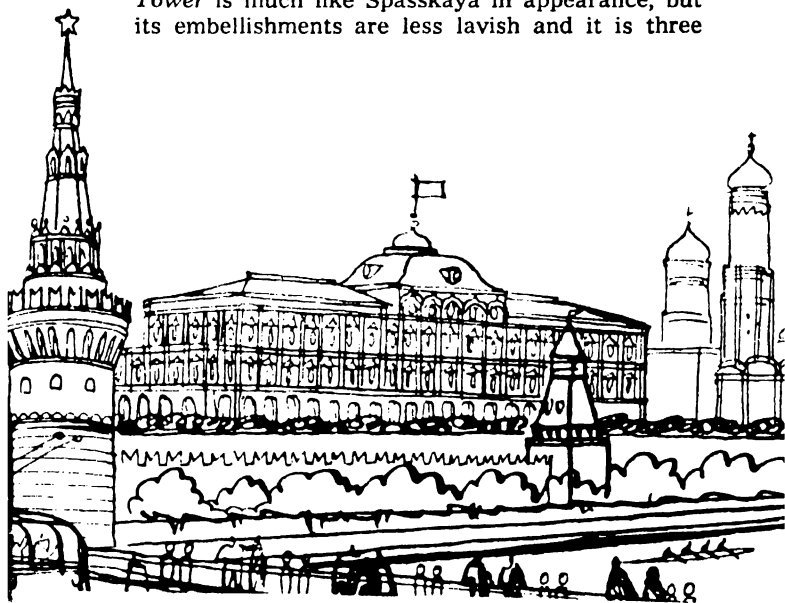
The present-day peaked superstructures were added to the towers in the 17th century. The towers and walls of the Kremlin were repeatedly repaired. Large-scale restoration works were undertaken in 1947. The white stone base of the Kremlin walls, the gilded weather vanes and the coloured glazed tiles regained their original splendour. Deteriorated brick and stone elements were replaced.

The Moscow Kremlin wall has 20 towers. The most striking, Spasskaya Tower, regarded as the main portal to the Kremlin, rises in Red Square left of the Mausoleum. Built in 1491, it is 67.3 metres (221 feet) high. The clock was mounted on Spasskaya Tower in 1851.

In 1917, during the battles for Soviet power, the clock was damaged by artillery shells. By Lenin's order some time later, it was restored and its musical chimes altered. The giant clock-work and the bells are in the two upper storeys of the tower. The largest bell, weighing 135 poods (over 2 tons), cast in 1769 by the fine Russian modeller Semyon Mozhzhukhin, strikes on the hour, the others on the quarter-hour.

The 67.1-metre *Nikolskaya Tower* rises on the right of the Mausoleum. It was badly damaged in 1812 when Napoleon, retreating, tried to blow up the Kremlin. Its present superstructure was built in 1816. From *Nikolskaya Tower* the Kremlin wall descends to the 60-metre *Sobakin Tower*, where it turns south-west. The tower derives its name from boyar Danila Sobaka, whose residence it originally was. It is also known as *Uglovaya Arsenalnaya*, because it adjoins the Arsenal building, whose long façade is in plain view from Manège Square.

The north-western wall of the Kremlin has two gate towers—*Troitskaya* and *Borovitskaya*. *Troitskaya Tower* is much like *Spasskaya* in appearance, but its embellishments are less lavish and it is three



metres shorter. A handsome stone bridge leads from Troitskaya Tower gateway over the promenades of Alexandrovsky Garden to the openwork Kutafya Tower, which once served as a bridgehead. Recent archaeological excavations at the foot of the tower yielded some interesting objects which supplemented our knowledge of the Kremlin's history.

Borovitskaya Tower (1490) has perpetuated the memory of a dense grove, on whose former site it was built (*bor* being the Russian for grove). It stands within the limits of Yury Dolgoruky's estate, and its 50.7-metre frame is reminiscent of a staired pyramid.

In 1488 a tower was erected on the tip of the Kremlin promontory. In 1633, master craftsmen raised water from the tower-well and conveyed it along a chute to the Kremlin palaces and gardens. It has been called *Vodovzvodnaya* (water-raising) Tower ever since. It is 58.7 metres high and its shape is reminiscent of a chess rook.

The entire southern wall of the Kremlin triangle is in plain view from Sofiiskaya Embankment. It was the first to be erected, because Moscow was most vulnerable from the south of frequent enemy, particularly Tatar, raids. Standing beside the British Embassy building, you face *Tainitskaya Tower* (1485), the point where the building of the Kremlin walls was begun. A secret underground passage leads from the tower to the riverside to ensure the fortress's water supply in the event of a siege. The eastern end of the southern wall merges with the 46.2-metre *Beklemishevskaya Tower*, built in 1487, whose original appearance has been best preserved in subsequent alterations. Its peaked top was built in 1680.

Konstantino-Yeleninskaya Tower is the next in line. It had a gateway issuing into a street running along

the foot of the Kremlin Hill. On the outer side the moat was spanned by a bridge. In the 16th and 17th centuries the tower was used as a prison and became known to the people as *Pytoshnaya* (torture) *Tower*.

In 1937, the peaks of five Kremlin towers (Spasskaya, Nikolskaya, Borovitskaya, Troitskaya and Vodovzvodnaya) were adorned with ruby stars, each of a different size. The span between the tips of the smallest star mounted on Vodovzvodnaya Tower is 3 metres, and of those mounted on Spasskaya and Nikolskaya Towers, 3.75 metres. The stars are mounted on special ball-bearings and yield freely to the pressure of the wind. A special optical device and unique electric bulbs produce uniform lighting, making the stars clearly visible at a great distance day and night.

* * *

The Moscow Kremlin is a signal monument of Russian culture. Its palaces and cathedrals of unique ancient national architecture, its paintings, applied art and iconography, its peerless collection of ancient arms, royal regalia, the tsars' personal belongings, precious utensils, objects of religious worship, etc., are of unusual interest. Open to visitors since 1955, the Kremlin has been inspected by several thousand people daily.

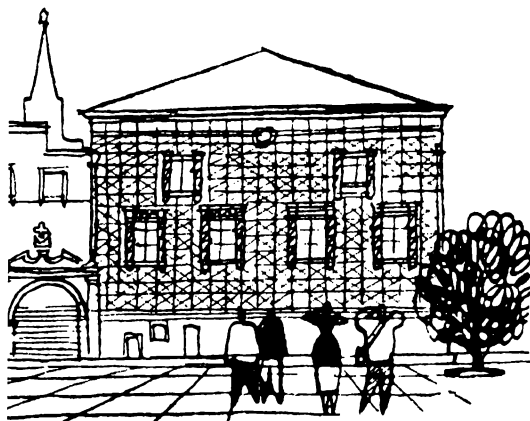
Bolshoi Kremlyovskiy (Grand Kremlin) *Palace*, by K. A. Ton, was built in 1838-49 on an eminence of the Kremlin Hill, facing the Moskva River. It is 120 metres long, and its lofty halls with a double row of windows on the second storey give it the outer appearance of a three-storey building. At present, sittings of the Supreme Soviet of the U.S.S.R. and the Supreme Soviet of the R.S.F.S.R. are held in it.

It has many spacious halls, whose artistic ornamen-

tation and lavish appointments imitate the patterns and colours of Russian decoration ribbons. The largest of them, the Georgievsky Hall, is dedicated to the victories of Russian arms; marble tablets on its walls bear the names of the regiments and officers decorated with the Georgievsky Cross. The hall is adorned with eighteen spiral zinc columns topped by sculptured figures, by I. Vitali, the eminent sculptor. Magnificent ornaments cover the vault, and the parquet flooring laid of twenty precious wood species is reminiscent of a gorgeous carpet. The gala hall is lighted with six bronze chandeliers, each weighing more than a ton.

The other monumental assembly hall in the palace was rebuilt in our time from the former Alexandrovsky and Andreyevsky halls. It is here that the Communist Party of the Soviet Union holds its congresses and that the Supreme Soviets of the U.S.S.R. and R.S.F.S.R. convene. All-Union conferences of the Party and Government leadership with representatives of industry, agriculture, science and culture are also held in this hall.

The Grand Kremlin Palace is rectangular in shape and stands on the site of a former princely estate. The surviving structures of the estate, built in the 15th cen-



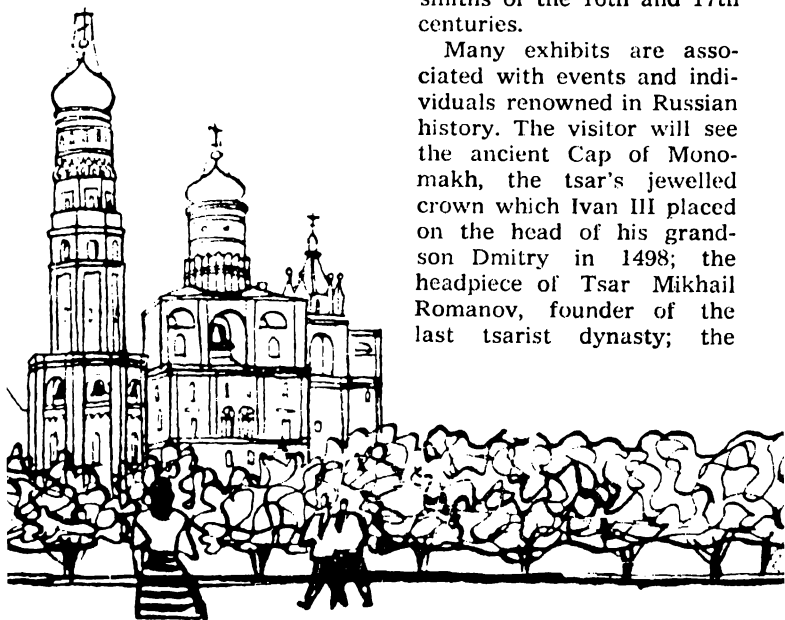
ture, are now enclosed by the new palace, whose square inner courtyard they occupy. The palace is adjoined by *Zolotaya Tsaritsina Palata*, the *Terems* and *Granovitaya Palata* (Palace of Facets). The latter was built by the Italian architects Marco Ruffo and Pietro Solari in 1487-91 in the style of Moscow and Novgorod residences. Its façade is finished in small, faceted stones, from which it derives its name. It is the only surviving assembly hall of the original Kremlin Palace, the scene of gala receptions, and for long the throne-room of the Russian tsars. Granovitaya Palata communicates with the Grand Palace by a corridor called *Svyatiye Seni* (Holy Passage). A small chamber concealed from view is situated above it, known as *Tainik* (Secret Chamber). From this chamber tsarinas and tsarevnas watched official ceremonies in Granovitaya Palata, at which custom did not allow them to be present, through a latticed window screened from prying eyes by silken drapings. There was much to look at—gala receptions of foreign ambassadors, initiations of metropolitans, sittings of boyar dumas, and other solemn acts of state. Ivan the Terrible² celebrated the conquest of Kazan (1552) and Peter I³ his victory over the Swedes at Poltava (1709) in Granovitaya Palata.

The residential sections of the old Kremlin Palace, the so-called *Terems*, contrast sharply with the ostentatious Granovitaya Palata for their intimacy and comfort. After the big fire they were built anew in 1636, this time of brick instead of wood, and adorned with richly carved stone architraves. The *Terems* have no gala chambers. The rooms are small, and the coloured sheets of mica in the windows diffuse a pleasant half-light. Their appointments include costly carved furniture, carpets, table-cloths and diverse colourful, gold-embroidered tapestry.

One of the most remarkable museums in the country—*Oruzheinaya Palata* (Armoury)—is located in the Kremlin. Its collection contains objects of great historical and cultural value, collected down the ages in the depositories of the Moscow princes and the tsar's court. Six hundred years ago first mention is made in Ivan Kalita's will of some of the treasures that later served as the nucleus of the present collection. As the Russian centralized state took shape and Moscow asserted its predominance, fabulous riches flowed into the hands of the Grand Dukes of Muscovy—precious stones, gold and silver objects, richly adorned arms and accoutrements, rare fabrics and embroideries, costly plates and utensils, royal regalia, etc.

The unique, inimitable art of the old Russian masters is particularly striking. Oruzheinaya Palata holds the only collection in the world revealing the superb art, the high level of culture and the excellent taste of Moscow gold- and silver-smiths of the 16th and 17th centuries.

Many exhibits are associated with events and individuals renowned in Russian history. The visitor will see the ancient Cap of Monomakh, the tsar's jewelled crown which Ivan III placed on the head of his grandson Dmitry in 1498; the headpiece of Tsar Mikhail Romanov, founder of the last tsarist dynasty; the



precious gilt throne of Boris Godunov,⁴ his golden cross (gift to the Uspensky Cathedral) adorned with black, blue and green enamel, pearls, and sapphires; the kaftans of Peter I; the golden brocade church garb of Patriarch Nikon (mid-17th century), whose pearls alone weighed up to 20 kilograms; the carriage presented by Queen Elizabeth of England to Tsar Boris Godunov, and many other remarkable exhibits.

Among the presents of foreign embassies, the collection of English silverware made by London silversmiths of the 16th-17th centuries is a special attraction. It is of extraordinary historical and artistic value. No study of English silver of that time is complete without it, since there is nothing of its kind elsewhere, not even in Britain.

Oruzheinaya Palata was built specially as a museum in 1851 after a design by K. Ton.

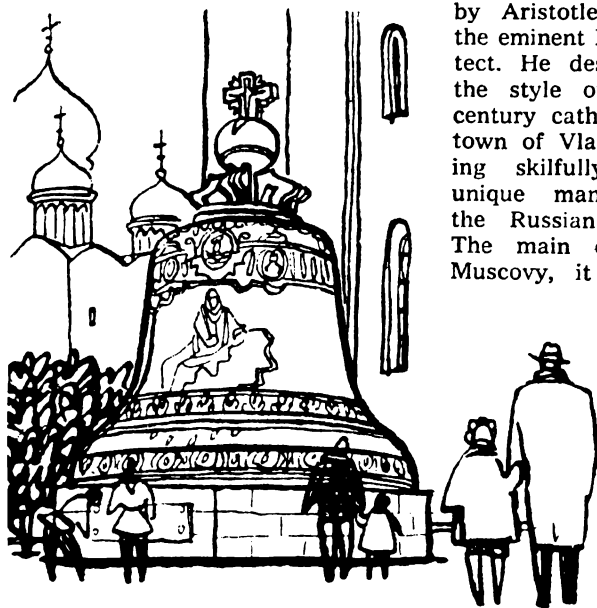
On the east side, the Grand Palace is adjoined by *Blagoveshchensky* (Annunciation) *Cathedral*—the private chapel of Ivan III, erected by Pskov builders in 1484-89 in the style of early-Moscow architecture. It is 20.3 metres high, 13.6 metres long and 10.2 metres wide. The cathedral suffered considerably in one of the big Kremlin fires, but was restored in 1564 during the reign of Ivan the Terrible. Its galleries were roofed, and new domes were erected. The formerly modest chapel was thus turned into a picturesque nine-domed cathedral. Its icons are rare objects of art by such renowned ancient Russian artists as Andrei Rublev,⁵ Theophanos the Greek, Prokhor of Gorodets, etc. The portals of the cathedral are adorned with exquisite carvings in stone, and the floor is laid with slabs of Ural jasper.

Another relic of Russian architecture, *Arkhangelsky* (Archangel Michael) *Cathedral*, was built in 1505-09 by architect Aleviso Novy. It is 34 metres (111.6 ft.) high,

37.6 metres (123.7 ft.) long, and more than 21 metres (69 ft.) wide. It holds the tombs of the Moscow grand dukes and tsars. They line the walls of the cathedral, and above them are mural portraits of Ivan Kalita, Ivan III, Ivan the Terrible, Fyodor Ivanovich, Alexei Mikhailovich and others. A carved white-stone shrine is installed over the coffin of Ivan the Terrible's son, Tsarevich Dmitry, killed in Uglich. It was brought from Uglich and placed in the cathedral in 1606. The murals date from 1666, and many of the paintings from the 15th-18th centuries. The original murals, which are of extraordinary interest artistically and historically, were restored in 1954-55.

The famous *Uspensky* (Assumption) Cathedral towers in the centre of the Kremlin triangle. It was with this magnificent edifice, built to symbolize the power of the united Russian state, that Grand Duke Ivan III began

the reconstruction of the Kremlin. It was built by Aristotle Fioravanti, the eminent Italian architect. He designed it in the style of the 12th-century cathedral in the town of Vladimir, drawing skillfully upon the unique mannerisms of the Russian craftsmen. The main cathedral in Muscovy, it was com-



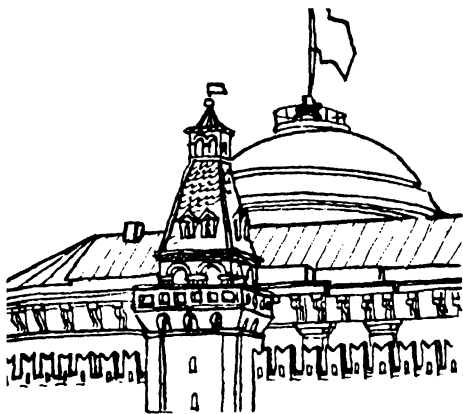
pleted in 1479 on the Kremlin's Cathedral Square, and is 38 metres (128 ft.) high, 24 metres (79 ft.) wide, and 35.5 metres (116.5 ft.) long, with an area of 842 sq. metres (1,007 sq. ft.). Its walls and pillars are covered with murals, the central iconostasis is adorned with engraved silver trimmings, and it contains the exquisitely carved walnut throne of Ivan the Terrible. Uspensky Cathedral was the coronation church of the Russian tsars and the sepulchre of metropolitans and patriarchs prominent in the affairs of Muscovy, particularly in its early period.

The *Bell-Tower of Ivan the Great* is of special interest. This magnificent edifice (265.7 ft. high) is most intimately a part of the Kremlin and Moscow. It is the pivot of the Kremlin complex. The lower part of the tower was erected in 1505-08. The belfry and chapel were added later, and the upper tier of the bell-tower was built by Boris Godunov in 1600, which fact is inscribed upon the cupola in three lines of gilded letters. The cupola, cross and inscription were freshly gilded in 1955.

Two unique examples of the art of the ancient Russian founders—the Tsar-Bell and Tsar-Cannon—stand at the foot of the tower.

Tsar-Bell weighs 200 tons. It is 5 metres 87 centimetres (26 ft. 6 in.) high and has a diameter of 6 metres 60 centimetres (about 22 ft.).

It was Ivan Matorin, a first-class founder, who had been ordered to cast it, the world's biggest bell. Preparations were made for five years under his supervision. But when everything was ready at last, in August 1735, Matorin died. His son Mikhail succeeded him and cast the bell in no more than an hour in November of that same year. But how to raise the 200-ton bell from the pit in which it was cast to the top of the tower? While proj-



ects of all sorts were being made, a terrible fire ravaged the Kremlin in May 1737. In this fire the Tsar-Bell was irretrievably damaged—a fragment weighing more than 11 tons broke off. The cause has never been determined. It is assumed that the bell was heated by the burning logs that fell on it, and that water

was sprayed on it, causing it to crack. Possibly this was so.

One hundred years later the bell was raised out of the pit and installed on a granite base, upon which it stands to this day, having become one of the landmarks of the Kremlin.

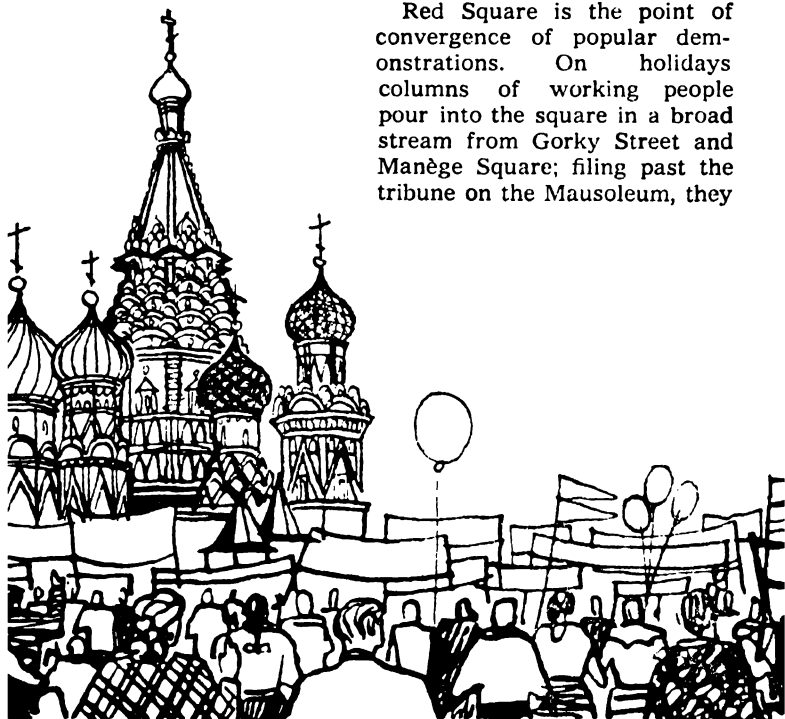
Tsar-Cannon was cast in 1586 by Andrei Chokhov, master of the cannon yard. It weighs 40 tons, its barrel is more than 5 metres long and its calibre is 89 centimetres.

In the mid-18th century two large edifices were added to the Kremlin ensemble. One was the *Arsenal*, whose façade is lined with the tubes of cannon captured from Napoleon's armies. The other was the building of the former *Senate*. The latter is an outstanding architectural monument built by the famous Moscow architect, Matvei Kazakov.⁶ Its dome is plainly visible from Red Square, topped by the National Flag of the Soviet Union. It has been the seat of the Soviet Government since the latter removed from Petrograd to Moscow

RED SQUARE—REVOLUTION SQUARE— SVERDLOV SQUARE—OKHOTNY RYAD

Red Square is one of the finest open places in Moscow and the scene of many momentous events in Russian history. The final battles of the Moscow proletariat for Soviet power were fought in Red Square in 1917, and the fighters who lost their lives in them are buried in a common grave at the foot of the Kremlin wall.

Red Square is the point of convergence of popular demonstrations. On holidays columns of working people pour into the square in a broad stream from Gorky Street and Manège Square; filing past the tribune on the Mausoleum, they



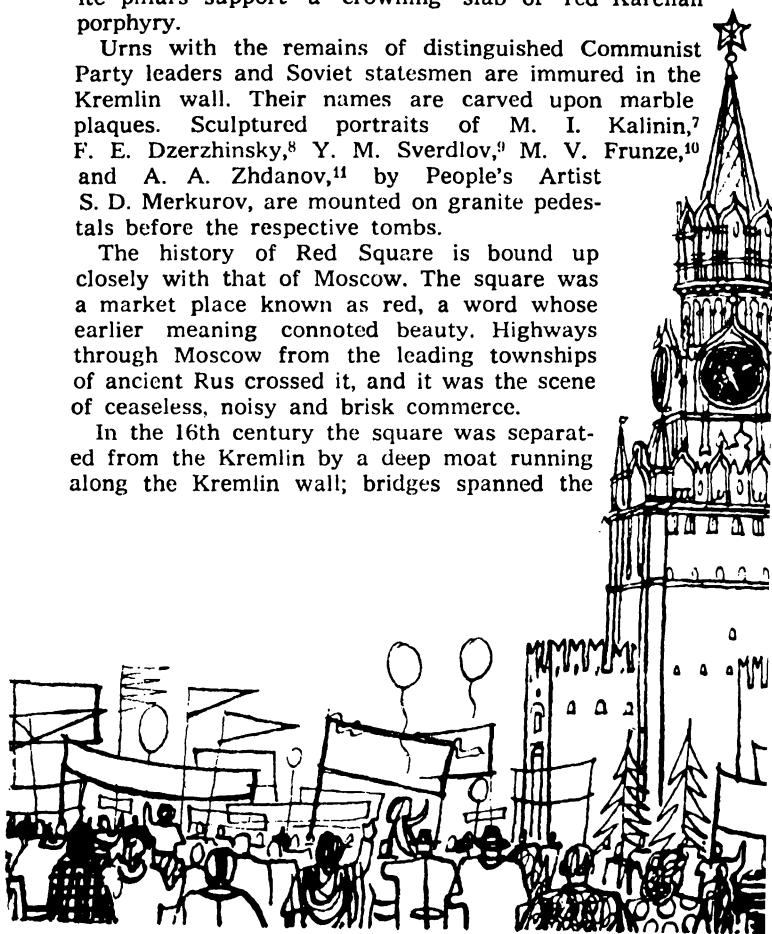
are greeted by the Communist Party and Government leadership. Soviet Army parades take place in Red Square on May 1 and November 7.

The Mausoleum of Vladimir Ilyich Lenin and Joseph Vissarionovich Stalin is in Red Square. Designed by Academician A. V. Shchusev, it is faced with black and grey labradorite and red Ukrainian granite. Higher up, granite pillars support a crowning slab of red Karelian porphyry.

Urns with the remains of distinguished Communist Party leaders and Soviet statesmen are immured in the Kremlin wall. Their names are carved upon marble plaques. Sculptured portraits of M. I. Kalinin,⁷ F. E. Dzerzhinsky,⁸ Y. M. Sverdlov,⁹ M. V. Frunze,¹⁰ and A. A. Zhdanov,¹¹ by People's Artist S. D. Merkurlov, are mounted on granite pedestals before the respective tombs.

The history of Red Square is bound up closely with that of Moscow. The square was a market place known as red, a word whose earlier meaning connoted beauty. Highways through Moscow from the leading townships of ancient Rus crossed it, and it was the scene of ceaseless, noisy and brisk commerce.

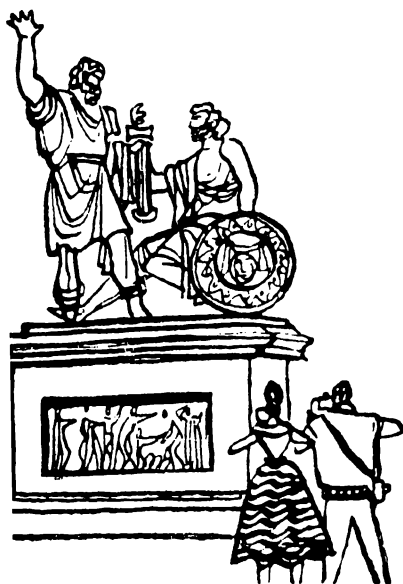
In the 16th century the square was separated from the Kremlin by a deep moat running along the Kremlin wall; bridges spanned the



moat at Spasskiye and Nikolskiye gates. On the south the square descended steeply to the river, and on the edge of the slope ("lob" in Russian) opposite Spasskiye Gate was an elevated stone platform—Lobnoye Mesto—from which the tsar's ukases and sentences were read to the people. The eastern end of the square was occupied by an emporium of stalls and shops.

Whatever major political events unfolded in the city, they were inevitably consummated in Red Square. That is natural, because it was in the immediate neighbourhood of the Kremlin—the political, administrative and ecclesiastical centre of Moscow and the principality. During enemy raids, the people sought safety behind the Kremlin's sturdy walls. On several occasions Red Square was the scene of popular vengeance against the hated feudal boyars. It was also the site of public executions. In 1671, for instance, Stepan Razin,¹² leader of a peasant uprising, was executed there. In 1698 Peter I executed in Red

Square the *streltsi*, a class of citizens and merchants who rendered hereditary military service to the tsar, and who opposed Peter's progressive innovations. The execution of the *streltsi* inspired the historical canvas by Vasily Surikov, the famed Russian artist, on display at the Tretyakov Gallery ("The Execution of the *Streltsi*").



In 1713-14 the capital was transferred to Petersburg (now Leningrad), and Red Square lost its importance. It was in 1917 that it again became an arena of political struggle. Battles for the possession of the Kremlin were fought near Nikolskiye Gate. Armed Moscow workers and revolutionary soldiers crushed the resistance of counter-revolutionary officers and military cadets holding the Kremlin, and consummated the triumph of Soviet power in Moscow.

* * *

On the south side of Red Square is *St. Basil's Cathedral*, a masterpiece of Russian architecture built in 1555-60 by Ivan the Terrible to commemorate the conquest of Kazan. Its design, by the stone-masons Posnik and Barma, follows the traditional Russian forms. The base has the shape of a cross, its ends pointing to the four winds. Four chapels stand at these ends, alternating with four lower structures. The tallest chapel with an onion-shaped dome rises in the centre. The gifted architects did not repeat themselves in any of the domes or any of the ornamental patterns of this picturesque edifice, yet achieved a commanding and majestic whole.

In 1954-59 the magnificent cathedral was restored. Its walls were cleared of diverse sediments, damaged bricks were replaced, and the must removed. A close examination revealed that in spite of its 400 years the edifice was still extremely strong. In clearing the walls, the restorationists discovered layers of vivid durable paint dating back to the 16th century. At present, the original colouring of the cathedral has been reproduced.

The cathedral is affiliated with the History Museum.

The *Monument of Kuzma Minin*¹³ and *Dmitry Pozharsky*¹⁴ has been transferred to the grounds of the cathedral from a near-by site in Red Square. The statue, by Ivan Martos, is cast in bronze. It was unveiled

in 1818. The sculptural group shows Kuzma Minin, patriot and Nizhny-Novgorod merchant, urging Prince Dmitry Pozharsky to liberate Moscow from the Polish invaders (1612). Two ornaments in bas-relief adorn the pedestal. One shows donations being collected for Pozharsky's volunteer army, and the other shows the expulsion of the invaders from the capital.

On the east side of Red Square are two large buildings—the former upper and middle emporiums. The middle emporium, between Kuibyshev and Razin streets, was built in 1901, and is now occupied by government offices. The upper emporium, between Kuibyshev and October 25th streets, was built in 1893, and was at the time one of the largest emporiums in Europe. In 1953, after being reconstructed, it became the GUM, the largest department store in the Soviet Union. GUM is an attraction not only to Muscovites, but to out-of-town visitors as well. It is crowded from morning to night, selling every variety of consumer goods. It has its own custom workshops making suits, overcoats, dresses and footwear. Its staff totals 4,000. The store is equipped with powerful refrigerators, heating installations and an up-to-date air-conditioning system which effects three total changes of air in an hour.

On the northern side of Red Square is the *History Museum*. It is the country's biggest exposition of the history of human society in what is now the territory of the Soviet Union. More than forty rooms are devoted to a wide range of authentic exhibits about the daily life, culture and customs of the time of the primitive communal, slave, feudal and capitalist formations, and the external and internal policies of the Russian state.

The exhibits of material culture—models and paintings—illustrate the process of historical development

of the peoples which inhabited, and now inhabit, the territory of the U.S.S.R.

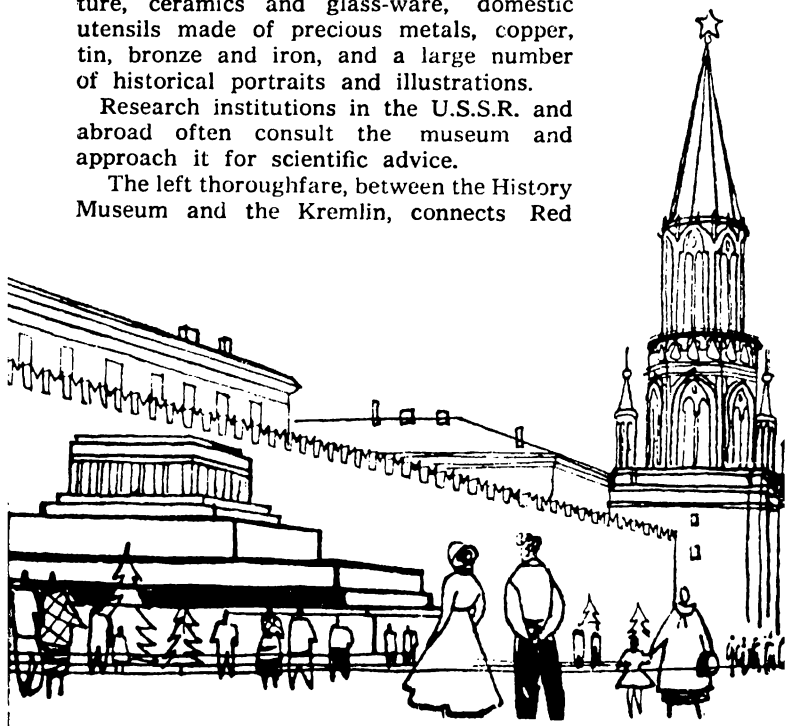
The History Museum was founded in 1883 in its present building, specially built for it after plans by Academician V. Sherwood.

Nearly 22,000,000 people have visited it in 75 years—about 500,000 in the first 35 years and more than 21,000,000 in the following 40.

Today the museum lists more than 3,000,000 exhibits. It has a very comprehensive collection of coins, a valuable collection of Russian, Eastern and, partly, West-European arms, a fine collection of ancient Russian manuscripts and early printed book specimens, and a vast collection of fabrics and clothes. Prominent, too, are the collections of ancient implements and furniture, ceramics and glass-ware, domestic utensils made of precious metals, copper, tin, bronze and iron, and a large number of historical portraits and illustrations.

Research institutions in the U.S.S.R. and abroad often consult the museum and approach it for scientific advice.

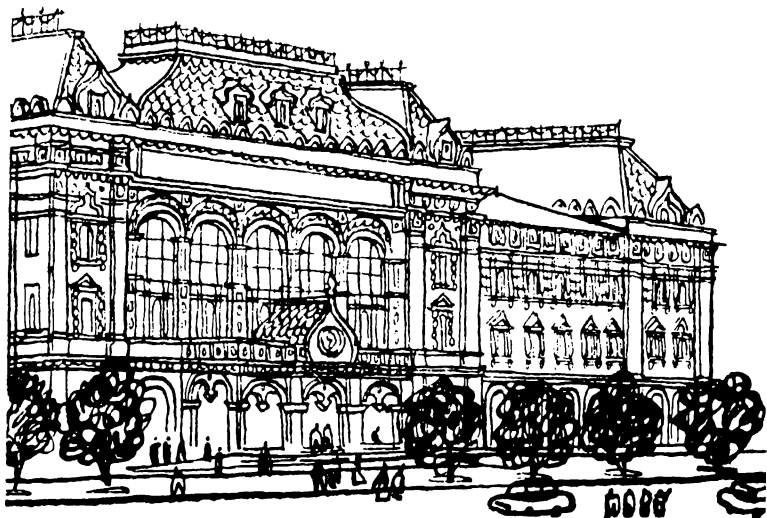
The left thoroughfare, between the History Museum and the Kremlin, connects Red



Square with Manège Square, and the right one with Revolution Square and Gorky Street. The thoroughfares were laid after the brick Kitai-Gorod wall—a double of the Kremlin wall enclosing the former business quarter—was torn down.

The Kitai-Gorod wall enclosed a fairly large section of the city from Arsenalnaya Tower in the Kremlin wall, across Revolution Square and Teatralny Proyezd to Dzerzhinsky Square, and south to the Moskva, following the embankment to Moskvoretsky Bridge. When reconstruction began in the thirties almost all of it was torn down, only small sections surviving along the fringe of Revolution Square and from Nogin Square to the embankment.

We leave Red Square by the thoroughfare right of the History Museum and come to the *Central Lenin Museum* in Revolution Square. The museum's twenty exposition halls contain original copies and photographs of documents, manuscripts, books, periodicals, leaflets, pictures, paintings, sculptures, objects of folk art, and personal belongings related to Lenin's childhood, his



early revolutionary activities, and his work in organizing the Russian Social-Democratic Labour Party. The exhibits illustrate the momentous events of October 1917, the armed uprising led by Lenin, the overthrow of landlord and capitalist rule, the Civil War, and the fight against the interventionists, against famine and destruction.

A glass case in one of the halls contains Lenin's modest overcoat, familiar to many from his photographs. It has a hole made by the bullet which wounded Lenin during the villainous attempt on his life in 1918.

Numerous exhibits also show how the Communist Party carried out Lenin's behests after his death.

An arts and crafts collection—carpets, embroideries, carvings in bone and wood, drawings and paintings devoted to Lenin—is on display in a few halls. It also includes professional works—paintings and sculptures dedicated to the great leader.

In a special memorial hall, under lowered flags upon a pedestal lie death masks of Lenin's face and hands.

The museum was founded on May 15, 1936. In twenty-three years it has been visited by nearly 18,000,000 people.

The building occupied by the museum was built in 1892 by D. Chichagov in imitation of the ancient Russian style. Before the Revolution it was the City Duma, and in 1917 a refuge of bourgeois counter-revolutionary elements. A hard-fought battle ensued for its possession; Revolution Square was renamed from Voskresenskaya to commemorate it. The square was an important commercial centre crossed from east to west by the Neglinka River. On the south side was the Kitai-Gorod wall, which merged with the Kremlin wall and cut off Voskresenskaya Square from Red Square. The two communicated by the Voskresenskiye Gate, from which

a bridge was built in Boris Godunov's time across the Neglinka to what is now Gorky Street. Later, when the Neglinka was enclosed in an underground conduit, the bridge was removed. The gate survived until 1934.

Next to the Lenin Museum is a surface subway vestibule, and opposite the latter a delightful garden with a fountain by I. Vitali, the famous sculptor (1835). On the east side of the square is *Hotel Metropole*, whose front, opening upon Teatralny Proyezd, is adorned with a large majolika view by M. A. Vrubel, the famous Russian artist.

The garden links Revolution Square with *Sverdlov Square*, one of Moscow's handsomest open places. In the past it was called Teatralnaya; its present name dates from 1921, when the square was renamed in memory of Y. M. Sverdlov, Chairman of the All-Russian Central Executive Committee of Soviets of Workers' and Soldiers' Deputies. The square acquired its present contours when Moscow was rebuilt after the

1812 fire. The Neglinka River, which had previously run across the square, was then enclosed in an underground conduit. An unpaved quadrangle was fenced off in the middle of the square for army parades.

The Bolshoi Theatre building designed by O. Bove and A. Mikhailov was completed in 1824. It became an attractive Moscow landmark. But not for long. A fire which lasted more than a week destroyed it in

12

12





March 1853. Only the outer walls and the frontage survived. In 1856 it was rebuilt.

The Bolshoi Theatre traces its history back to March 28, 1776, when a regular Russian professional musical theatre was first founded in Moscow.

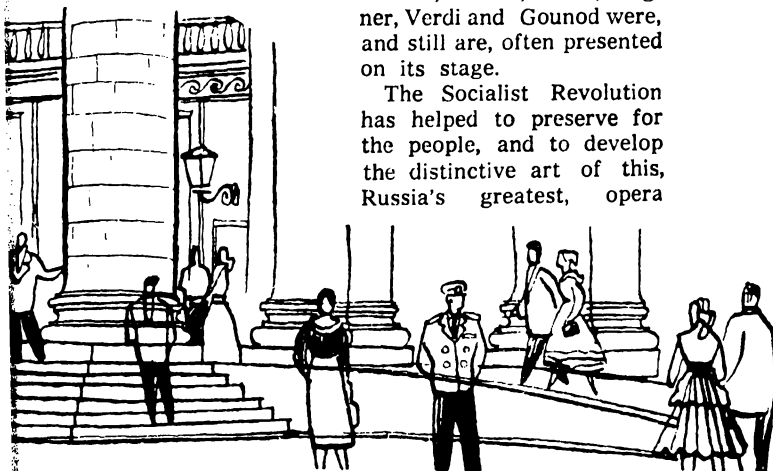
Ever since the Moscow première (1842) of Glinka's *Ivan Susanin* (then titled *Life for the Tsar*),

the Bolshoi Theatre has always been closely associated with the classical Russian opera and ballet. At different times in its history, the theatre produced operas and ballets by Glinka and Dargomyzhsky, Serov, Chaikovsky, Borodin and Mussorgsky. Immortal Russian singers, such as Chaliapin, Sobinov, and Nezhdanova were associated with the theatre at the turn of the century. The Bolshoi ballet company, along with that of the Petersburg theatre, has made Russian ballet known throughout the world.

The works of Western composers were prominently featured in the Bolshoi repertoire. Classical operas by

Mozart, Rossini, Auber, Wagner, Verdi and Gounod were, and still are, often presented on its stage.

The Socialist Revolution has helped to preserve for the people, and to develop the distinctive art of this, Russia's greatest, opera



house. In 1921, at Lenin's suggestion, the Bolshoi was awarded the title of academic theatre. In 1937 it was decorated with the Order of Lenin for its outstanding contribution to Soviet music and the stage.

Most of its present singers belong to the Soviet school of music. Among them are singers of the older generation, such as M. Maksakova, Y. Kruglikova, V. Davydova, G. Zhukovskaya, A. Pirogov, M. Reizen, M. Mikhailov, I. Kozlovsky and S. Lemeshev, whose names have for many years been an asset to its opera productions and concert programmes. Prominent today are singers of a later generation—I. Maslennikova, V. Borisenko, P. Lisitsian, I. Petrov, A. Ivanov, and A. Ognivtsev—and gifted young singers, such as G. Vishnevskaya, L. Avdeyeva, I. Arkhipova, Y. Kibkalo, A. Maslennikov, and others. They have won considerable acclaim. The Bolshoi also has an excellent choir and first-class orchestra.

Its ballet is world-famous. It added to its fame during its guest tour of the United States in April 1959. All U.S. stage critics were highly enthusiastic about its performances.

The U.S. press referred to Galina Ulanova as the "miracle of our time," and to Maya Plisetskaya as "one of the best in the constellation of the world's ballerinas."

The U.S. press also referred admiringly to other solo dancers—L. Bogomolova, M. Kondratyeva, N. Timofeyeva, R. Struchkova, Y. Maksimova, A. Lapauri, N. Fadeychev, G. Solovyov, V. Levashov, G. Farmanyants, Y. Zhdanov, B. Khokhlov, etc. All of them are of the younger generation of Bolshoi dancers, mostly graduates of the Bolshoi's own ballet school.

Seventeen-year-old Yelena Ryabinkina, who has only just finished the Bolshoi Ballet School, was featured in the main part of Chaikovsky's *Swan Lake* in the 1958/59

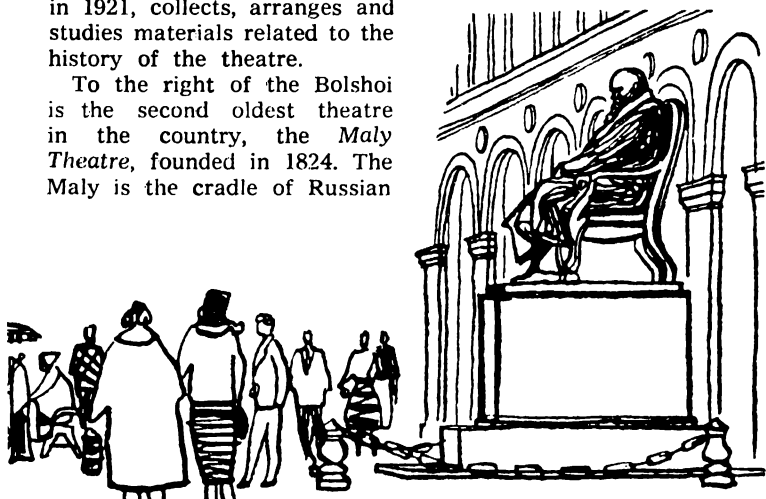
season. A *début* such as that is the first in the history of the Bolshoi.

The 2,000-strong Bolshoi Theatre company has more than a hundred opera soloists, a choir of 200, and more than 250 ballet dancers. Its fine orchestra comprises 250 musicians.

The modern Bolshoi is an intricate organism. To say nothing of its diverse electrical and mechanical property, without which contemporary productions with their lighting effects, etc., are unthinkable, the Bolshoi has another 24 ancillary sections employing more than 500 people of different trades—expert shoemakers manufacturing ballet shoes; costumers and scenists who make the plainest materials look as if they were made of precious metals and gems; and the printers of its own printing plant which puts out programmes, bills and the Bolshoi's newspaper, *Sovietsky Artist*. The five-tiered auditorium seats upwards of 2,000, and the capacity of the stage is just about as great, its size being almost equal to that of the auditorium. The auditorium is 25 metres (82 ft.) long, 26 metres (85.3 ft.) wide, and 21 metres (69 ft.) high. The stage is 23.5 (77 ft.) by 26 metres (85.3 ft.).

The Bolshoi museum, founded in 1921, collects, arranges and studies materials related to the history of the theatre.

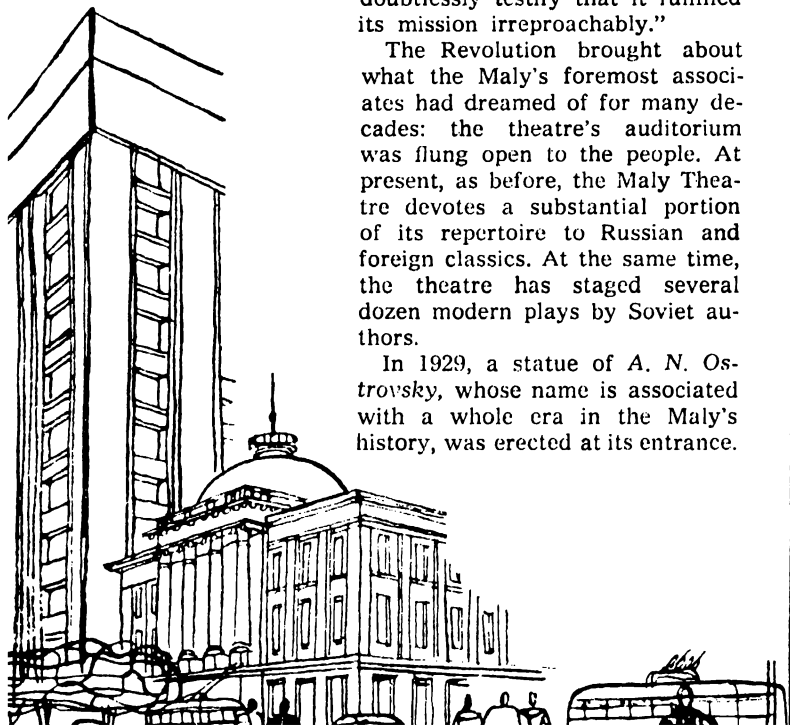
To the right of the Bolshoi is the second oldest theatre in the country, the *Maly Theatre*, founded in 1824. The Maly is the cradle of Russian



realistic drama and the national school of acting. It has always been a vehicle of progressive ideas. Such great Russian classics as Gogol,¹⁵ Ostrovsky,¹⁶ Turgenev¹⁷ and Lev Tolstoi¹⁸ wrote their plays in close collaboration with its producers and company. Several generations of Russian progressive intellectuals were educated on the pick of the Russian and foreign plays produced on the Maly stage. "It is difficult to assess, record and imagine in terms of hard facts the profound spiritual influence which the Maly Theatre exercised, and continues to exercise," wrote Maxim Gorky.¹⁹ "Together with Moscow University it plays a big and outstanding role in the history of the intellectual development of Russian society, and the future historian of the Maly Theatre will doubtlessly testify that it fulfilled its mission irreproachably."

The Revolution brought about what the Maly's foremost associates had dreamed of for many decades: the theatre's auditorium was flung open to the people. At present, as before, the Maly Theatre devotes a substantial portion of its repertoire to Russian and foreign classics. At the same time, the theatre has staged several dozen modern plays by Soviet authors.

In 1929, a statue of A. N. Ostrovsky, whose name is associated with a whole era in the Maly's history, was erected at its entrance.



Ostrovsky's plays exposing the "realm of darkness" of feudal and merchant Russia, contributed to Maly's social importance and to the development of social thinking among the foremost intellectuals. The statue, by N. A. Andreyev, is a realistic portrait of the great Russian dramatist.

The Maly Theatre building has been repeatedly reconstructed in its more than one hundred years, but all piecemeal alterations failed to embellish it. It was in 1947 that it was substantially enlarged, improved and equipped with up-to-date property. Its auditorium now has a seating capacity of 1,086.

On the corner of Petrovka Street, between the Bolshoi and Maly theatres, is the *Central Department Store*—one of the capital's largest emporiums.

On the left the Bolshoi neighbours the *Central Children's Theatre*, which is very popular among young theatre-goers. Pre-revolutionary Russia had no theatres for children. Now such theatres operate in most of the bigger cities.

Sverdlov Square is connected with Gorky Street by a short but busy thoroughfare known as *Okhotny Ryad*. At the close of the 19th century *Okhotny Ryad* was a street of food shops, groceries, and open-air stalls. They traded in meat, fish, fowl, vegetables and fruits. There were tea-shops, billiard parlours and restaurants. In the middle of the street was a church, and next to that was a cab stand, horse-drawn vehicles being the principal means of city travel at that time. Downcast horses inertly chewed oats, while their masters, garbed in clumsy wide kaftans that reached down to their heels and girdled with wide waist-bands, loudly offered their services to passers-by. Tram-cars clamoured noisily for the right of way. An unholy racket filled the air. And in the backyards of the shops butchers slaughtered fowl,

and often pigs and sheep, in defiance of all sanitary regulations.

Such was Okhotny Ryad before the Revolution. In the thirties it was one of the first streets to be radically reconstructed. All the shops, tea-houses and the church were torn down. Just two old buildings were spared—one on the corner of Pushkin Street, now known as *Dom Soyuzov* (House of Trade Unions), and the other on the opposite corner, now housing the three-dimensional cinema.

Dom Soyuzov was built in the seventeen eighties by Matvei Kazakov for Field Marshal Prince Dolgoruky. But the Dolgorukys sold it to the Nobles' Club, where the Moscow nobility held its gay balls and gala gatherings. *Dom Soyuzov* is known for its *Kolonny Zal* (Hall of Columns). Stately rows of white marble columns run majestically along the walls of the hall, exquisite chandeliers shedding a soft light upon the red velvet of its chairs. Today the Hall of Columns is a popular concert hall.

The rest of the block, from *Dom Soyuzov* to Gorky Street, is occupied by the U.S.S.R. *Council of Ministers Building*, by A. Y. Langman, built in 1935. In the same year, *Moskva Hotel*, by Academician Shchusev, went up on the opposite side of the street. The hotel with accommodation for 937 guests, has 616 rooms and suites.

The new thoroughfare called for a radical reconstruction of all the adjacent blocks. Part of Gorky Street, houses on the left side of Mokhovaya Street up to Herzen Street, and those along the street which led from the History Museum to the Manège, had to be torn down to open up the façade of *Moskva Hotel* and to enlarge access to Okhotny Ryad. The spacious Manège Square was the result.

**MANÈGE SQUARE—GORKY ST.—LENIN-
GRADSKY PROSPEKT—NOVO-PESCHA-
NAYA ST.—6th STREET OF OKTYABRSKOYE
FIELD—KHOROSHOVSKOYE HIGHWAY—
BEGOVAYA ST.**

Manège Square, in the very heart of ancient Moscow, is a new square. It was laid out in the early thirties, when the city reconstruction project was begun.

On the south edge of it is the building of the *History Museum* (see p. 44.). The magnificent *Alexandrovsky Garden* stretches along the foot of the Kremlin wall. Under it, enclosed in subterranean conduits, runs the Neglinka. On the west edge is the *Manège*, designed by A. Betancour (adornments by O. Bove) and built in 1817. It has a flat 45-metre timber canopy of rafters and tie-beams supported by the outer walls without a single intervening stanchion—a remarkable architectural feat in its day. It was a riding-school for officers, but was frequently also used for exhibitions and charity balls.

In 1956 the Manège was reconstructed. Now it is the Central Exhibition Hall. The All-Union Jubilee Art Exhibition of 1957 was held in it, and also the Art Exhibition of the People's Democracies, the Exhibition of Designs for the Palace of Soviets, the Czechoslovak Glass Exhibition, etc.

On the north, the square is bordered by the old Moscow University building, erected in 1793 by Matvei Kazakov. After the 1812 fire Architect D. Gilardi restored the building in keeping with its original design, adding somewhat to its decor. Against this classical architectural setting, nearer the wings, stand the statues (by Andreyev) of Herzen²⁰ and Ogaryov,²¹ the foremost representatives of progressive Russian thought in the eighteen forties, fifties and sixties. The monuments were unveiled in 1922.

The second building of the University was erected in 1836 at 11, Mokhovaya Street. The semi-circle of columns, which terminates the right wing of the second building (Architect Tyurin) harmonizes with the semi-circle of the old annex, creating a self-contained ensemble. Curiously, the usage of differentiating the buildings as "old" and "new" persists to this day. This is something of an anachronism since the erection of the new University building on the Lenin Hills.

Both University buildings, and several other blocks behind them, house the humanities—the philosophy, history, philology and economics departments, and the departments of law and journalism.

Between the old University building and a dwelling-house built in 1934 (by Zholtovsky) is the Geological Prospecting Institute. In its day the house by Zholtovsky caused considerable controversy. In their search for new architectural forms many architects often ignored classical elements and compositions, which they regarded as outdated, and the appearance of some of their buildings was, therefore, often severe, primitive and uninviting. Zholtovsky, on the other hand, made bold with classical architectural forms.

The corner where Manège Square merges with Gorky Street is occupied by the *National Hotel*. After the Soviet

Government moved from Petrograd to Moscow in 1918, V. I. Lenin lived there for some time in suite 107.

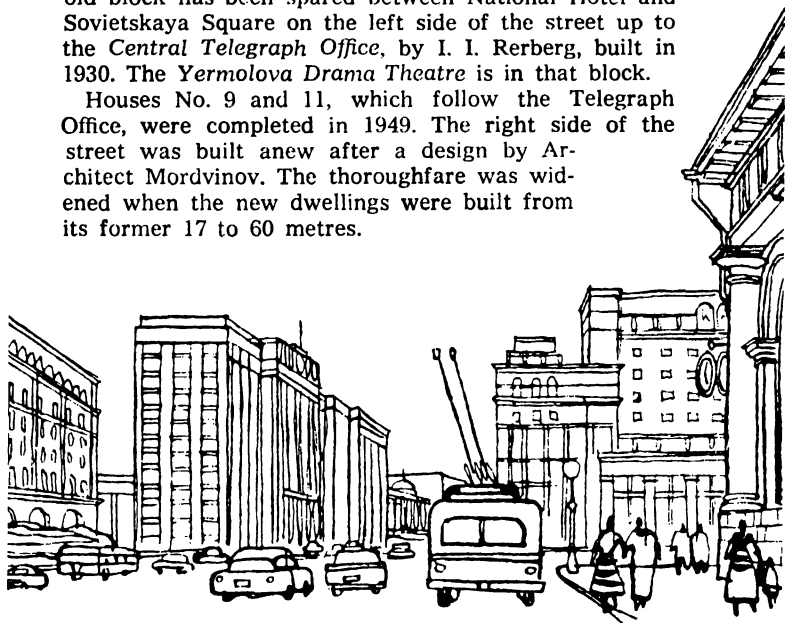
On the east side of Manège Square is *Moskva Hotel*, which faces the square with its imposing portico.

The spacious, newly-built Manège Square, which merges with the new Okhotny Ryad, blends harmoniously with the city centre formed by Red Square, Dzerzhinsky Square, Sverdlov Square and Revolution Square.

The junction of Gorky Street, Okhotny Ryad and Manège Square is one of the busiest in Moscow. At the corner of Okhotny Ryad, Gorky Street is crossed by 9,000 people at peak hours and no less than 15,000 cross Okhotny Ryad near the Council of Ministers building. A ramified underground crossing has been built at this point to accommodate the pedestrian traffic.

Manège Square is, so to say, the mouth of the capital's main three-kilometre thoroughfare—Gorky Street—reconstructed before the Great Patriotic War. Only one old block has been spared between National Hotel and Sovetskaya Square on the left side of the street up to the *Central Telegraph Office*, by I. I. Rerberg, built in 1930. The *Yermolova Drama Theatre* is in that block.

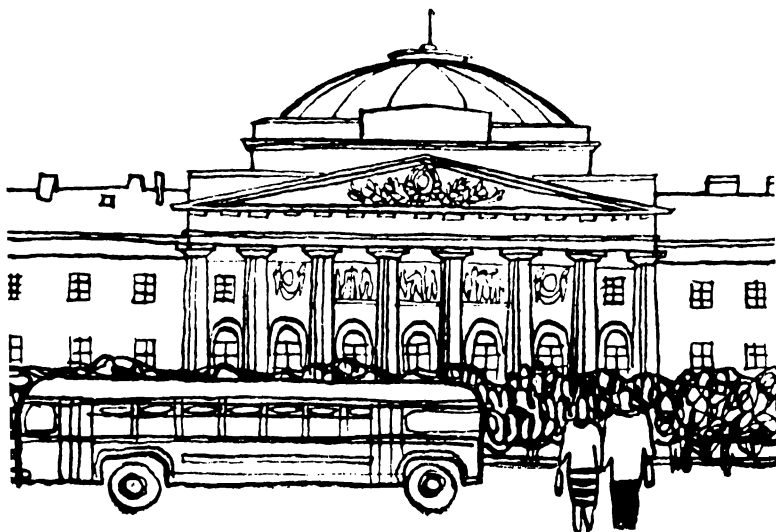
Houses No. 9 and 11, which follow the Telegraph Office, were completed in 1949. The right side of the street was built anew after a design by Architect Mordvinov. The thoroughfare was widened when the new dwellings were built from its former 17 to 60 metres.



The ground floors of the houses are occupied by shops. In the beginning of the street, for instance, is "Podarki," a large shop, dealing in souvenirs and gifts.

The entire block between Okhotny Ryad and Proyezd Khudozhestvennovo Teatra (Art Theatre Lane) is occupied by one housing estate, cut by an archway issuing into Georgievsky Pereulok. In Proyezd Khudozhestvennovo Teatra is the *Moscow Art Theatre*, the treasure-trove of the Russian national drama.

The Art Theatre was founded in 1898 by K. S. Stanislavsky²² and V. I. Nemirovich-Danchenko,²³ and has travelled an arduous, eminently important road as the pioneer of a new stagecraft, embodying a profound grasp of reality and a lofty sense of social duty. The progressive principles of the Art Theatre have in their time had a marked influence upon the practices of Soviet and advanced foreign theatres. The third-generation company of the Art Theatre has preserved and developed the best creative principles of Stanislavsky and Nemirovich-Danchenko. In 1958 and 1959, the Art Theatre successfully toured London, Paris and Tokyo. The theatre has its own experimental scenic workshops, its own school



of stagecraft for gifted young people, and its own museum.

The museum is its faithful mirror. Lovingly arranged collections of photographs, posters, sketches and models of scenery, costumes, theatrical props, jubilee addresses, producers' plans, etc., are a comprehensive chronicle of the famous theatre.

"Some day," wrote Nemirovich-Danchenko, "students of the Russian theatre, its ardent lovers, will stop before these photographs, these names and manuscripts and letters, and gratefully remember the lives that were lived with such devotion."

Two blocks away along Gorky Street is *Sovietskaya Square*. In the middle of it rises the monument of Yury Dolgoruky, the founder of Moscow. The bronze equestrian figure in a coat of mail is mounted on a rectangular pedestal of dark grey polished granite adorned with ancient Russian ornaments. The monument was laid in 1947 to commemorate Moscow's 800th anniversary, and unveiled on June 6, 1954.

In the small public garden before the Institute of Marxism-Leninism is a sculptured figure of Lenin by Merkurlov.

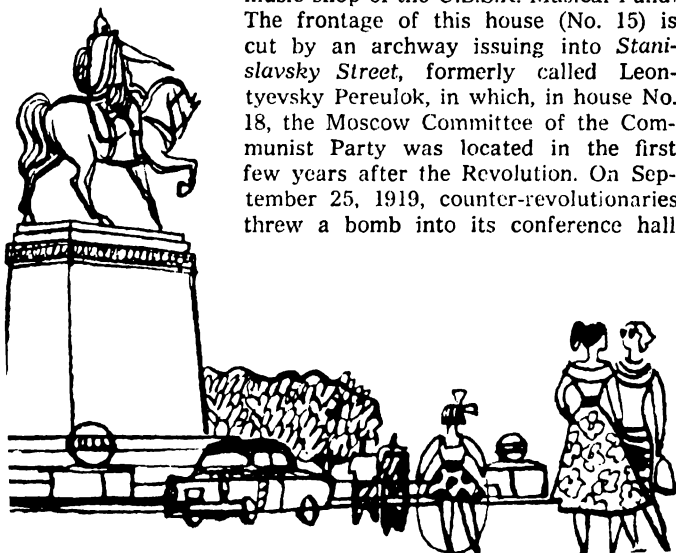
Opposite Dolgoruky's monument is the *Moscow City Soviet of Working People's Deputies*. This handsome edifice was built in 1782 by Architect Kazakov for the Governor-General of Moscow. The house was relatively small before a subsidiary building was erected at its back in an entirely different style in 1930. In 1946 Architect Chechulin moved back the main edifice 11 metres to widen the street, added two more storeys to it and built solid walls to connect it with the subsidiary building. A single massive building resulted, much like the original one in appearance. The new edifice has an artistically ornamented enclosure with two

eleven-metre iron-work gates and two similar wickets, all mounted on white-stone columns and adorned with bronze embellishments.

Present-day Sovetskaya Square is a far cry from the empty lot where the Moscow Governor-General's guard set its sentries some 150 years ago. It was much later, when reconstruction was in full swing after the big 1812 fire, that the first houses sprang up in this locality. On the square, where the public garden is today, a guard house and fire tower were built in 1823. In 1923, exactly a hundred years later, the structure was torn down.

A row of modern dwelling-houses, by Mordvinov, runs from Sovetskaya Square along the left side of Gorky Street. The architect achieved an imposing, buoyant effect.

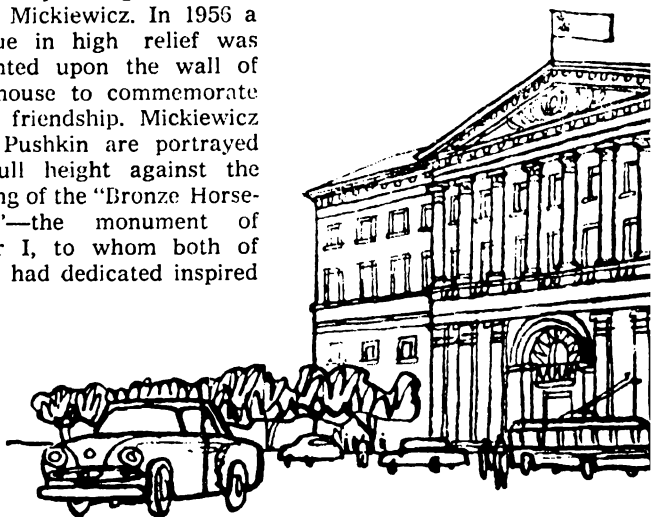
In the house adjoining the Moscow Soviet is a book-store dealing in books in the languages of the People's Democracies—Albania, Bulgaria, Viet-Nam, Hungary, the German Democratic Republic, China, Korea, Mongolia, Poland, Rumania, and Czechoslovakia. Next to it is the music shop of the U.S.S.R. Musical Fund. The frontage of this house (No. 15) is cut by an archway issuing into *Stanislavsky Street*, formerly called *Leon-tyevsky Pereulok*, in which, in house No. 18, the Moscow Committee of the Communist Party was located in the first few years after the Revolution. On September 25, 1919, counter-revolutionaries threw a bomb into its conference hall



during a sitting. A memorial plaque of coloured granite is mounted on the house in tribute to the victims.

In May 1904, when last visiting Moscow, A. P. Chekhov²⁴ resided in house No. 24 of the same lane. "I stay ... in Leontyevsky Pereulok (Katyk's house, where the great Chaliapin lives)," wrote Chekhov in one of his letters. House No. 6 was the long-time residence of People's Artiste Stanislavsky. The house is at present a museum, where exhibits are collected to illustrate the life's work of the gifted actor and stage director. Three memorial rooms are maintained as they were during his lifetime. It was to perpetuate his memory that the thoroughfare was renamed.

After Stanislavsky's death Nemirovich-Danchenko continued to direct the Art Theatre. The counterpart of Stanislavsky Street on the opposite side of Gorky Street is named in his honour. A memorial museum has been organized in house No. 5, flat 52, which he had occupied. The building of the former Kopp Hotel, in which A. S. Pushkin²⁵ resided on many occasions, still stands in *Nemirovich-Danchenko Street*. Here the poet was visited by the great Polish poet, Mickiewicz. In 1956 a plaque in high relief was mounted upon the wall of the house to commemorate their friendship. Mickiewicz and Pushkin are portrayed at full height against the setting of the "Bronze Horseman"—the monument of Peter I, to whom both of them had dedicated inspired



lines. The high relief is by Milberger, a Polish sculptor, who attended the Surikov Art Institute in Moscow.

On the left side of Gorky Street, houses No. 15 and No. 17 have archways in their façades issuing into Bolshoi Gnezdnikovsky Pereulok. Here stands an old ten-storey house, the tallest building in pre-revolutionary Moscow. At one time a view of the city opened from its flat roof. But the former "giant" is now dwarfed by the new buildings around it.

The corner of house No. 17 is occupied by the "Armenia" provision store. The walls inside the store are adorned with mosaics by Vartanyan, laid with several thousand stones—coloured smalt, jasper, malakhite and pink rhodonite.

On the other side of Gorky Street is "Gastronom" No. 1 (food store). In the eighteen twenties the building, which has been entirely rebuilt since then, housed the famous literary salon of Princess Zinaida Volkonskaya, frequented by Russia's most distinguished artists and men of letters, Pushkin among them.

The memorial museum of Nikolai Ostrovsky, the Soviet writer, is in his former flat at house No. 14, Gorky Street. Among the exhibits are the manuscripts, documents, books, personal belongings, portraits and photographs of the author of *How the Steel Was Tempered* and *Born of the Storm*, novels highly popular with young people.

In the adjoining building is the *All-Russian Theatrical Society* and the *Actors Club*. Stage people gather there to discuss theatrical developments, and to review and debate new plays. It has some recreation facilities.

Pushkin Square is known by the monument to the immortal poet. The statue, by Opekushin, was erected on funds subscribed by the population. It was unveiled in 1880 at the end of Tverskoi Boulevard. During the

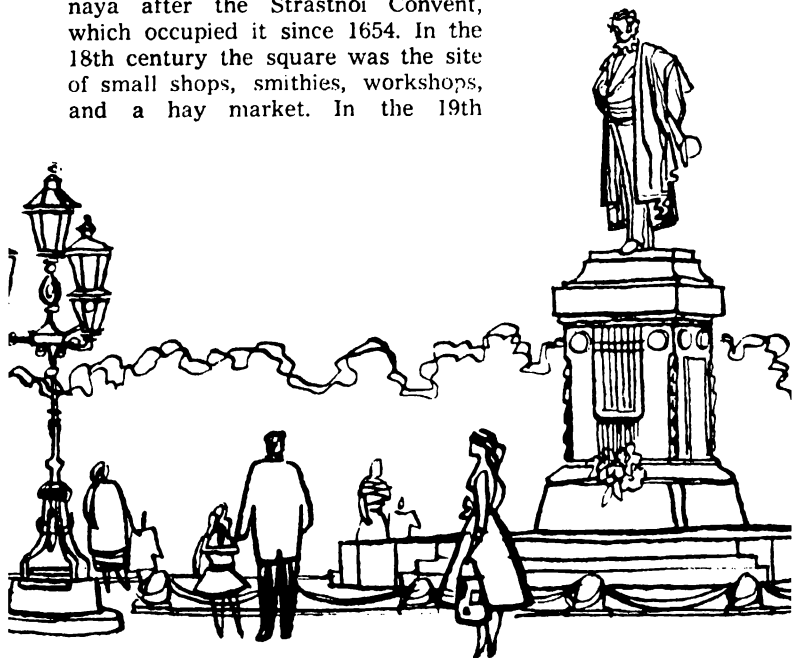
centennial of the death of Pushkin in 1937, the original lines of Pushkin's "Monument" were restored upon its granite pedestal instead of those altered by tsarist censors:

*Word of my fame will sweep through mighty
Russia*

*And all its tongues will speak my name:
The haughty Slav, and Finn, and the now savage
Tungus, and Kalmyk riders of the plain.
And to the people long shall I be dear
Because kind feelings did my lyre extoll,
Invoking freedom in an age of fear,
And mercy for the broken soul.*

It was then that former Strastnaya Square was re-named in tribute to the great poet.

Pushkin Square was called Strastnaya after the Strastnoi Convent, which occupied it since 1654. In the 18th century the square was the site of small shops, smithies, workshops, and a hay market. In the 19th



century many mansions and dwelling-houses were built there, one of which, house No. 3 on the north side of the square, has survived to this day. It belonged to Rimskaya-Korsakova, who entertained numerous distinguished guests, notably Pushkin and Griboyedov.²⁶ Some say that it was at her gatherings that Griboyedov picked out the classical prototypes for his immortal comedy *Wit Works Woe*.

After the Revolution Strastnaya Square was reconstructed. A large grey building was erected in 1927 (alongside Rimskaya-Korsakova's house) for the editorial offices and printing plant of the *Izvestia*, organ of the Presidium of the Supreme Soviet of the U.S.S.R. The Strastnoi Convent and its adjoining structures were torn down in the thirties, and the square widened to its present size; in 1950, a garden was laid out on the former convent grounds with fountains and granite parapets, and the Pushkin monument was transferred to the square from Tverskoi Boulevard. Full-grown lime-trees were planted along the pavements.

The left side of Gorky Street between Pushkin Square and Mayakovsky Square has been entirely rebuilt in the past fifteen years. The former English Club and the Eye Hospital are the only two old buildings to survive. In the 18th century the English Club was a resort of the Moscow aristocracy. Today the building and its new annexes are occupied by the *Museum of the Revolution*.

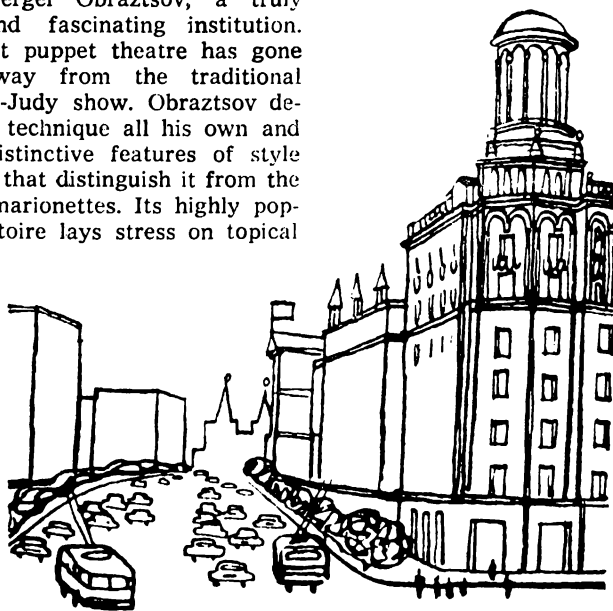
The museum, founded in 1924, is dedicated to the history of the Great October Socialist Revolution and Soviet society. Its exhibits tell of the revolutionary struggle in tsarist and capitalist Russia, of the preparations for, and the process of, the Socialist Revolution, the Civil War, the building of socialism, the Patriotic War of 1941-45, and the triumph of socialism.

Gifts sent to the Communist Party of the Soviet Union and to the Soviet Government on the 40th anniversary of the October Revolution by working people of the U.S.S.R. and many foreign countries are on display in several rooms.

Next to the museum is the *Stanislavsky Drama Theatre*, which evolved from an opera and drama studio directed by Stanislavsky, who used it as an experimental laboratory for his stage system.

The Eye Hospital, which formerly faced Gorky Street, was turned 90 degrees during the reconstruction and moved into Pereulok Sadovskikh, named after the famous dynasty of Maly Theatre actors. Alexander Fadeyev, a prominent Soviet writer and author of the popular novel *Young Guard*, had his residence in house No. 29.

Some way down is Mayakovsky Square (of which more on page 74). On the corner of Gorky Street, to our right, is the *Central Puppet Theatre* directed by People's Artiste Sergei Obraztsov, a truly unique and fascinating institution. The Soviet puppet theatre has gone a long way from the traditional Punch-and-Judy show. Obraztsov developed a technique all his own and gave it distinctive features of style and genre that distinguish it from the ordinary marionettes. Its highly popular repertoire lays stress on topical



caustic satire and parody. The shows for children are equally enjoyed by grown-ups.

Beyond Mayakovsky Square new dwellings and office buildings rise along Gorky Street. They date back to the years of reconstruction. In one of them (No. 43 on the left side) is the *Home of Children's Books*, which conducts research in the spheres of literary criticism, theory and history of children's books, and the interests and demands of child readers. There are two reading-rooms in the house, one for smaller children and another for the older age groups. The house also has a conference hall where writers are introduced to their readers at lectures and literary gatherings. Diverse information concerning children's literature is available at the department of bibliography.

The buildings of the *Embassy of the Republic of Czechoslovakia*, a bright and interesting effort by a group of Czechoslovak and Soviet architects and engineers, deserve mention. They are in Novo-Vasilyevskaya Street, which runs into Gorky Street. The façades of the seven-storey Embassy building and two five-storey dwelling-houses, connected by a wall and large ironwork gates, open upon the street. In the courtyard is a pavilion for diplomatic receptions and a third dwelling-house. The structures stand amidst a flower garden, in the middle of which is a fountain. The frontage is finished in ceramics, wood, polished granite, and mosaic embellishments of coloured ceramic tiles. The interior is finished in artificial and natural marble, diverse wood species, and damask. The ornamental designs draw upon Czech and Slovak folk themes. Czech decorators took part in the interior decorations. The set of buildings was completed late in 1955.

Gorky Street ends at the square before *Byelorussia Railway Station*, built in 1909. Trains leave the terminal

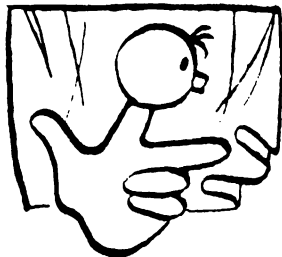
for the western border of the Soviet Union. In the square is a picturesque flower garden with a *statue of Gorky* by Vera Mukhina, one of the leading Soviet sculptors, after a design by Ivan Shadr.

* * *

In the 16th century present-day Gorky Street was called Tverskaya and merged with the road that led all the way from Moscow to the city of Tver (now Kalinin), Nevgorod and, later, to Petersburg (Leningrad). The street ended at what is now Mayakovsky Square. Farther on were peasant huts and yards, vegetable gardens and fields. These made up the village of the coachmen who plied that busy highway. The village burned to ashes in the fire of 1773, and small brick dwellings were later built on its site. A series of coachmen's streets (*Yam-skiye*, from *yamshchik*, the Russian for coachman), known to this day as Tverskiye-Yamskiye, took shape. Some of the houses still stand.

After the railway came into its own in the 19th century the coachmen's quarter fell into disrepair.





Tverskaya Street was extended to Byelorussia Station. New dwelling-houses, shops, taverns and boarding-houses appeared. Horse-drawn tram-cars, which later gave way to electrically-driven vehicles, began to run along it in 1872. Yet a mere

hundred and fifty years ago the square in front of Byelorussia Station was the Tverskaya Zastava (turnpike), where a veteran soldier checked the travelling papers of persons entering the city.

Pushkin, who had repeatedly entered Moscow by that turnpike, left a brilliant description of Tverskaya Street of the eighteen twenties.

*Now Peter's fort, farewell, attesting
Those fallen glories! White show
The barrier-pillars; now, unresting,
Along Tverskaya let us go.
The coach along the ruts is dashing;
Stalls, countrywomen, by are flashing:
Watchboxes, children at their play,
Convent and palace, lamp and sleigh,
Bukharian, merchant, Cossack, peasant;
Huts, drugstores, boulevards, and towers,
And gardens both for fruit and flowers;
Shops telling what's the mode at present;
Balconies, lions topping gates;
And daws, on every cross, in spates.*

(Eugene Onegin, Ch. 7, XXXVII)

* * *

Beyond Byelorussia Station and the viaduct over the railway tracks begins *Leningradsky Prospekt*—a superb motor-road with green medial strips.

On its right-hand side is the *2nd Clock and Watch Factory* and the *Java Tobacco Factory*, and a little farther, *Pravda Street* branches away in which is *Pravda Printing Plant*, the country's largest, built in 1935. It prints the *Pravda*, *Sovietskaya Rossiya*, *Komsomolskaya Pravda*, and the journals *Kommunist*, *Ogonyok*, *Rabotnitsa*, *Krestyanka*, *Krokodil*, *Oktyabr*, *Znamya*, etc.

On the left-hand side of *Leningradsky Prospekt* are the red buildings of the *Bolshevik Confectionery* adjoined by the attractive building of the *Leningradsky District Pioneer Club*, and on the right-hand side, the fine building of *Sovietskaya Hotel* with a fine concert hall and a first-class restaurant.

On the opposite side is the gateway to a tree-shaded alley leading to the grandstands of the *Moscow Race Course*. The gates are adorned with bronze replicas of the famous equestrian groups by V. Borovsky, reminiscent of those by Klodt on Anichkov Bridge in *Lenin-grad*.

Across *Begovaya Street* is the *Stadium of Young Pioneers*, where junior sportsmen are provided a range of facilities, such as a gymnasium, sports grounds, a football field, a velodrome, and an indoor year-round skating-rink. Beyond the stadium is the *Botkin Hospital*, one of the biggest in the capital. It was in this hospital that Lenin was operated on in 1922 in connection with the attempt on his life on August 30, 1918.

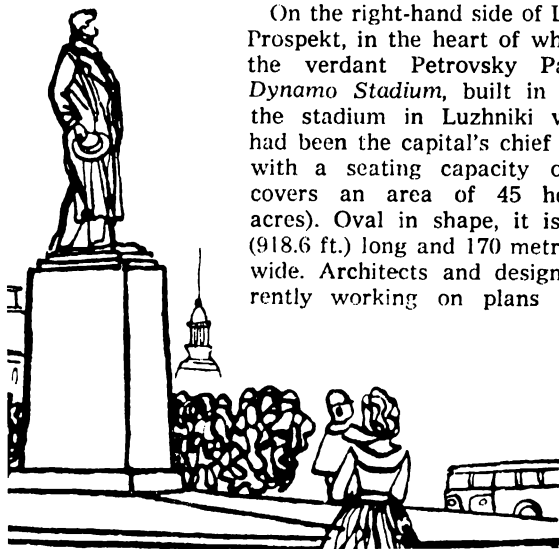
The large area north-west of the



Race Course was formerly a vast empty lot—Khodynskoye Field. It was the summer camping ground of the Moscow garrison, its drill ground and shooting range. Besides, it also served as an airfield for the Moscow Aeronautics Society.

In 1896 coronation festivities were held on Khodynskoye Field to mark the accession to the throne of the last Russian tsar, Nicholas II. To create a semblance of popular enthusiasm, the Moscow Governor-General scheduled a celebration, promising presents and free entertainment. Huge crowds thronged the field. The sponsors, meanwhile, had taken no steps to ensure law and order. The narrow passages between show-booths and marquees were crowded to suffocation. The day was hot. People suffered heat strokes and fell, and were trampled to death. Nearly 2,000 died that day at the royal "festivities." The Khodynskoye outrage is written into the history of tsarist autocracy as one of the darkest chapters of Nicholas's reign. Indignation swept Russia as word spread of the tsar's "benefaction" at Khodynka, as the field was commonly known. The word "Khodynka" has since become a by-word.

On the right-hand side of Leningradsky Prospekt, in the heart of what once was the verdant Petrovsky Park, is the *Dynamo Stadium*, built in 1928. Before the stadium in Luzhniki was built, it had been the capital's chief sports arena with a seating capacity of 80,000. It covers an area of 45 hectares (110 acres). Oval in shape, it is 270 metres (918.6 ft.) long and 170 metres (557.6 ft.) wide. Architects and designers are currently working on plans to roof the



stadium. The football field and the grandstands are to be roofed without intervening pillars. The existing seating arrangements are to be left intact. The total area to be roofed is about 40,000 sq. metres (428,000 sq. ft.).

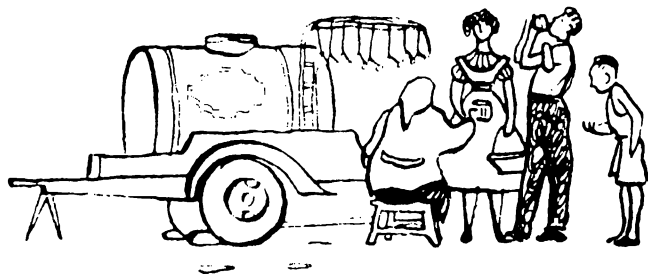
The jury has picked out the ten best designs of the 33 submitted, but none was found worthy of the first prize.

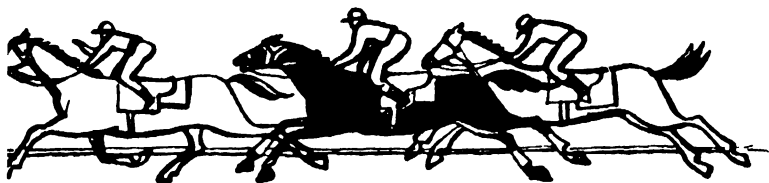
Note another remarkable specimen of architecture—the *Petrovsky Palace*, built by Matvei Kazakov in the late 18th century. The royal family used to stop at the palace en route from Petersburg, before entering Moscow in state. Napoleon, frightened by the huge Moscow fire, sought refuge in the palace in 1812. It was this that Pushkin implied in his lines cited on a previous page: "Now Peter's fort, farewell, attesting those fallen glories!" At present the building is occupied by the *Zhukovsky²⁷ Air Academy*. A bust of Zhukovsky, the great aeronautical scientist, is installed before the main entrance.

Petrovsky Palace is one of the few specimens of Russian 18th-century architecture where the interior appointments of that age have been largely preserved. Its lavish sculptured ornaments, paintings, artistic parquet and the ceramics on its façades, as well as the exterior, have been fully restored.

A granite bust of K. E. Tsiolkovsky,²⁸ the founder of cosmic travel theories, stands near the academy.

Many large structures went up in recent years beyond the palace, in the vicinity of Sokol, a workers' quarter. Note the *Indoor Swimming Pool of the Central Sports Club of the Ministry of Defence*, completed in 1955





(55-a, Leningrad Highway, near Aeroport Metro Station), and the collonaded building of the Moscow Automobile and Road-Building Institute. More building is in progress today.

Leningradsky Prospekt ends at a forking. *Volokolamsk Highway* branches away to the left, leading to the woods of *Pokrovskoye Streshnevo*, while 12 kilometres (8 miles) away to the right, along Leningrad Highway is the *Khimki River Port* on the Moscow Canal.

We leave the highway and drive up to the river port by the main park alley. The park is a dense grove, though less than twenty years old. It was laid out when the port was still being built. The outer appearance of the port building with its rounded corners and a tall tower is somewhat suggestive of a ship at anchor. Sculptures and murals are widely applied in the interior decorations. The shine of marble walls and the ornate mural embellishments give it an air of lavish decor.

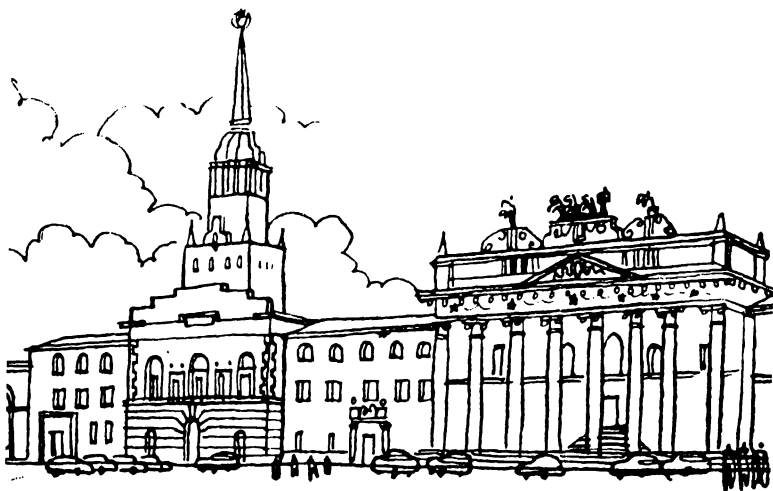
Returning up Leningrad Highway we turn right at Marina Raskova Square into Novo-Peschanaya Street, an entirely new residential quarter. Numerous dwellings have gone up on the Peschanaya and Novo-Peschanaya streets and the streets of *Bolshoye Oktyabrskoye Field* in the past fifteen years. The houses were built rapidly, and are distinguished for their pleasing, simple, and modest lines.

This was the first large-scale housing development to use industrially produced prefabricated building elements. All structural details—the foundation blocks,

pillars, ceiling sections and panel walls—came to the building site ready-made. All that remained was to erect them. Today this method, greatly augmented by the expanded building industry and new techniques, is being used extensively in large-panel housing—the chief trend in Moscow building.

After driving through the Peschanaya, Novo-Peschanaya and 6th Street of Bolshoye Oktyabrskoye Field we come to *Khoroshevskoye Highway*, where another neighbourhood of new dwellings comes to view. This housing development was begun before the war in 1941, somewhat earlier than the Peschaniye project.

By *Khoroshevskoye Highway* we come to Begovaya Street, which has also been completely reconstructed in recent years. A few small cottages is all that is left to remind us of the Begovaya of the twenties and thirties. As we approach Leningradsky Prospekt the new Race Course building completed in 1955, by Zholtovsky, comes to view on the right. On the left is the handsome enclosure of the Stadium of Young Pioneers, which we round to turn into Leningradsky Prospekt and to return to the centre of the city.



**MAYAKOVSKY SQUARE—VOSSTANIYE
SQUARE—SMOLENSKAYA SQUARE—
KRYMSKY BRIDGE—LENINSKY PROSPEKT
—LENIN HILLS—UNIVERSITY—DIMITROV
ST.—SOFIISKAYA EMBANKMENT—RED
SQUARE**

Mayakovsky Square is situated at the crossing of the city's main thoroughfares—Gorky Street and Sadovoye Circle. The square bears the name of Vladimir Mayakovsky,²⁰ the leading poet of the Soviet epoch, who died in 1930. A statue of him, unveiled in the square in 1958, has become its compositional centre. Sculptor A. Kibalnikov has produced the image of the proletarian poet striding boldly forward—master of life and herald of the new society.

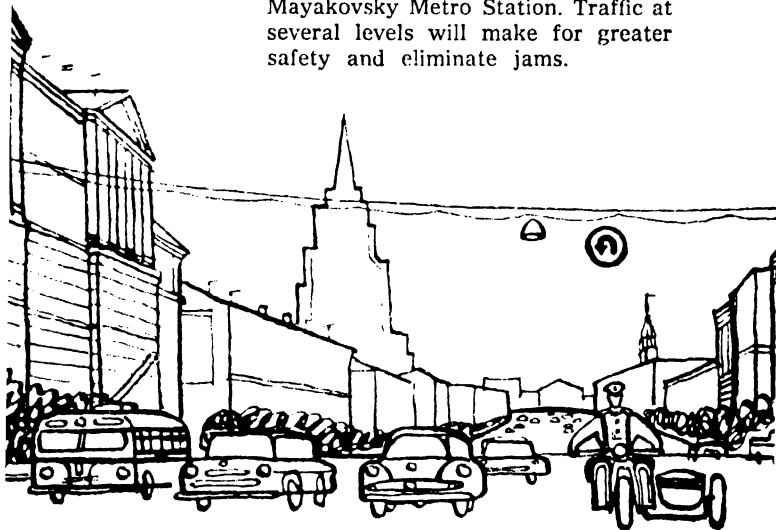
The square occupies a site in the former Zemlyanoi Gorod (Earthen town), on Zemlyanoi Val (Earthen Barrier)—old Moscow's fourth line of defence. In 1812 Zemlyanoi Gorod was razed to the ground, and was rebuilt in later years. The earthen embankment was demolished, and the moat filled in. A wide street resulted along former Zemlyanoi Val in the 19th century, with predominantly small dwelling-houses, little gardens before them, and with boulevards and gardens in the intervening squares. An incomplete circle of Sadovaya (Garden) streets evolved round the heart of the city,

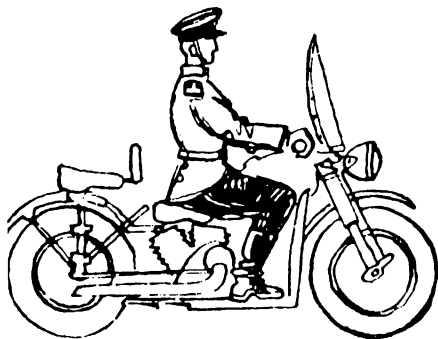
sections of which eventually adopted the names of either the adjacent square or the nearest radial street, as, for example, Sadovaya-Kudrinskaya Street, Sadovaya-Karetnaya Street, etc.

After 1935 Sadovoye Circle was reconstructed. The tramway was torn up. Numerous new houses arose on both sides of the modern thoroughfare.

Present-day Mayakovsky Square is a square of theatres. Mention has already been made of Obraztsov's Puppet Theatre (see page 65.). On the south side of the square is *Chaikovsky*³⁰ *Concert Hall* with an impressive portico and a picturesque windowless wall. Next to it is the *Light Opera Theatre*, followed by *Akvarium Garden*, now the site of the new Mossoviet Theatre building, and opposite it, across the square, is the *Variety Theatre* and the *Moskva Cinema*.

The square is a busy intersection and a two-way underground tunnel for vehicles and two underground pedestrian passages are now being built across Gorky Street along Sadovoye Circle. The passages will communicate with the Mayakovsky Metro Station. Traffic at several levels will make for greater safety and eliminate jams.





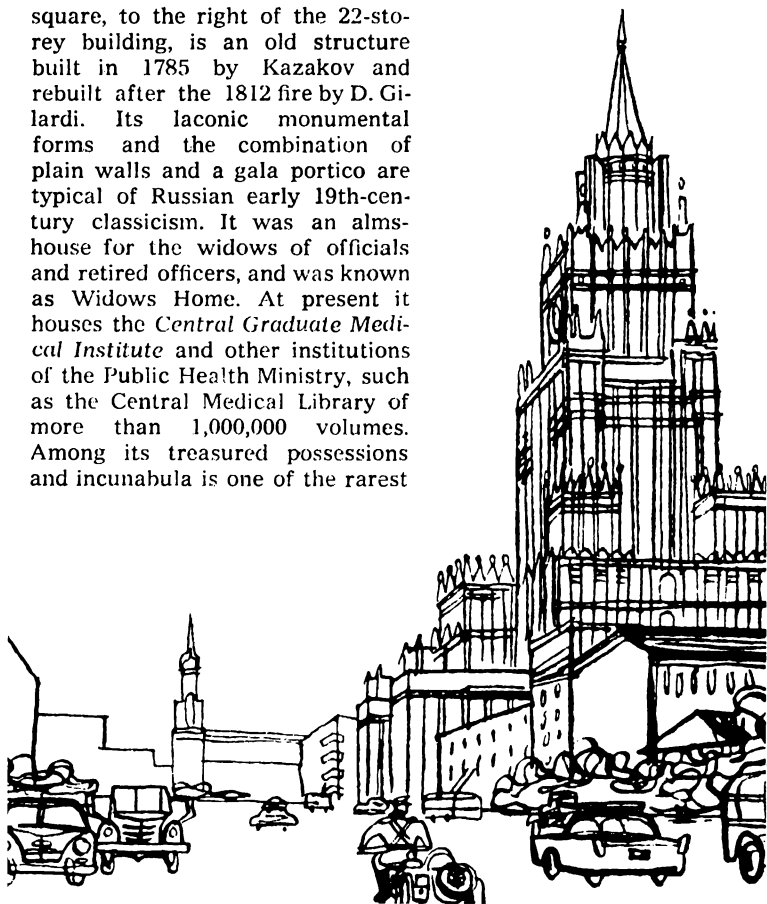
Bolshaya Sadovaya Street, which has changed greatly in the past twenty years, runs south-west from *Mayakovskiy Square*. The street begins with the *Peking Hotel* building on the right, and the austere building (No. 8a) on the left.

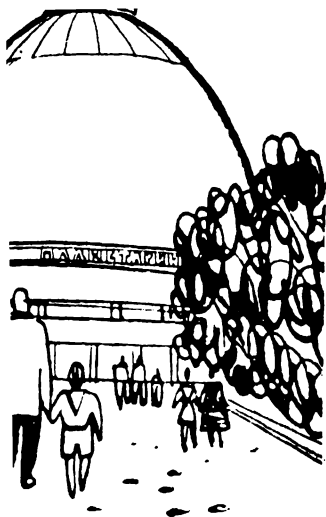
Bolshaya Sadovaya is contiguous with *Sadovaya-Kudrinskaya Street*, in which the egg-shaped silver cupola of the *Planetarium* is the first to strike the eye. The *Moscow Planetarium* was opened in 1929, and its popular lectures and demonstrations of celestial bodies made it a centre of attraction to both Muscovites and out-of-town visitors. Lately, its popularity soared with the launching of the Soviet artificial earth satellites and space rockets, on which *Planetarium* lecturers and guides offer interesting explanations. The *Planetarium* is getting improved equipment, and the building is to be reconstructed. The new building will house the *Meteoritic Museum* of the *Academy of Sciences*, an exposition of the *Structure of the Universe*, special premises for studies in astronomy and geography, and a public astronomical observatory. Two 18-metre towers will grace the main entrance.

On the left side of the street, in house No. 6, is the *Chekhov Museum*. The house was occupied by the writer between 1886 and 1890. The exhibits include his personal belongings, some manuscripts and portraits.

Farther on is *Vosstaniye Square* (Uprising Square), whose present appearance evolved in the past decade. It was greatly extended after adjacent old dwelling-houses were torn down. A 22-storey edifice with 450 flats now rises in their stead. In the ground floor of the building is Moscow's largest "Gastronom." A cinema and café operate in the sub-base. A flower garden has been laid out before the building.

On the north-east side of the square, to the right of the 22-storey building, is an old structure built in 1785 by Kazakov and rebuilt after the 1812 fire by D. Gildardi. Its laconic monumental forms and the combination of plain walls and a gala portico are typical of Russian early 19th-century classicism. It was an alms-house for the widows of officials and retired officers, and was known as *Widows Home*. At present it houses the *Central Graduate Medical Institute* and other institutions of the Public Health Ministry, such as the *Central Medical Library* of more than 1,000,000 volumes. Among its treasured possessions and incunabula is one of the rarest





books in the world—Avicenna's *Medical Canon*, printed in Venice in 1608. The library corresponds with nearly 800 foreign libraries. The Widows Home will eventually be moved back to the grounds of the Zoo a hundred yards away, and will occupy a corner site facing Barrikadnaya and Kachalov streets. This will open a spacious straight thoroughfare from the centre of the city to Krasnopresnenskaya Zastava and Zvenigorod Highway.

Vosstaniye Square and the adjoining *Krasnaya Presnya* neighbourhood have gone down in history as the scene of heroic battles waged by the Russian proletariat against tsarist troops sent in December 1905 to crush the Moscow armed uprising.

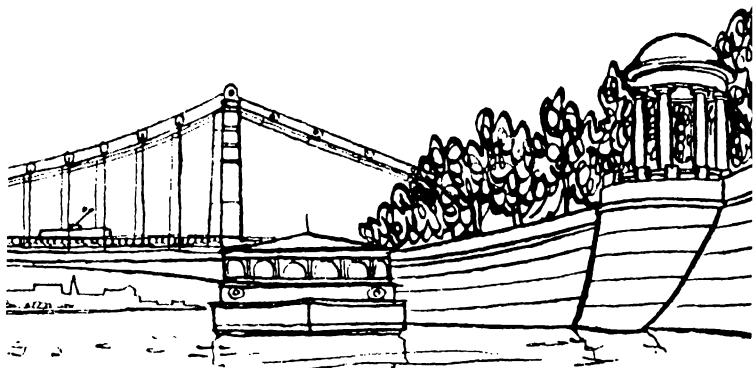
A small unimpressive old house on the south-eastern side of the square bears a memorial plaque which identifies it as the residence of Pyotr Chaikovsky, the celebrated Russian composer. His name has also been given to the adjoining block of Sadovoye Circle, which brings us to *Smolenskaya Square*. The towering multi-storey building erected in the square in 1952 catches the eye from afar. The volume of the building is over 400,000 cu. metres, and it is more than 170 metres high. It houses the *Foreign Ministry* and the *Ministry of Foreign Trade*.

Farther on is *Zubovskaya Square*, which bears the name of Zubovskiye Gate—in the 17th century an exit

from the city by Staraya Smolenskaya Road to Lithuania. Farther on is Krymsky Bridge. But before going on to the bridge let us examine the right side of the street, which presents a curious mixture of architectural styles. The corner house, built early in the century, is an effort to revive the Russian Empire architecture (early 19th century), and somewhat farther on is the house of the former royal Court Administration (No. 27), an example of the true Empire style—with its forbidding and clear-cut forms and all its typical embellishments. Its neighbour is a small, provincial-type single-storey wooden house with five windows and a mezzanine floor. Another toy-like house of the same kind follows, and the façade of a modern 6-storey building (No. 15) hides from view a typical mansion of the early 19th century, which formerly stood in the heart of a large courtyard and had a verandah at the back, opening upon a spacious garden. This mixture of styles and epochs is typical of the outskirts of old-time Moscow.

Near Krymsky Bridge, on the left side of Krymskaya Square, are the haughty edifices of the food depots—designed by Stasov, the outstanding Russian architect, and completed in the eighteen thirties. In 1917, stubborn fighting, which lasted several days, ensued for possession of the depots between the revolutionary Red Guard and armed counter-revolutionary elements.

On the right side is the surface vestibule of a subway station, and in the distance, outlined above the tops





of the trees, is the belfry of the ancient Church of St. Nicholas in Khamovniki* (1682).

Right of Krymskaya Square is a new avenue—Komsomolsky Prospekt—which was opened to traffic in 1959. New dwellings stretch along both sides of it. It follows the route of the former Frunzensky Quadrangle under the recently built viaduct

of the Okruzhnaya Railway, past the Central Lenin Stadium, and finally emerges on the upper tier of the bridge across the Moskva, also built in 1959. On the right bank of the river, Komsomolsky Prospekt runs in a straight line to the University building on the Lenin Hills.

The new artery connects the South-Western District with the city centre via Krymskaya Square and Metrostroyevskaya Street. At the crossing of the two big avenues—Sadovoye Circle and Komsomolsky Prospekt—a bridge has been erected to connect Komsomolsky Prospekt with Metrostroyevskaya Street. The heavy traffic along Sadovoye Circle across Krymsky Bridge and the Moskva embankments will pass under it. The length of the bridge is 394 metres (1,232 ft.), the height 5 metres (16.4 ft.) and the width of the roadway—14 metres (46 ft.).

* Khamovniki is old Russian for weavers, whose quarter it was in the distant past.

Krymsky Bridge was built in 1936-38 by Architect Vlasov and Engineer Konstantinov. Its roadway is suspended from huge vertical pylons by means of a long, continuous ribbon of steel bars and supports. It is 38.5 metres (126.2 ft.) wide.

Beyond *Krymsky Bridge*, along the bank of the Moskva, lies *Gorky Recreation Park*, one of the city's first modern parks, built in 1928 on the site of what had been a large empty suburban lot. Later the park was merged with *Neskuchny Garden*. Today *Gorky Recreation Park* covers an area of 110 hectares (about 272 acres), half of which comprises a regular recreation ground with all kinds of park facilities—amusements, a cinema, libraries, open-air stages, exhibition pavilions, cafés, restaurants, etc. Attractive tree-shaded promenades, flower-beds, ponds, and a boat-house and landing-stage on the river bank, complete the picture. The alleys, the riverside and most of the open spaces are in winter turned into a skating-rink. Many foreign exhibitions are held in this area of the park grounds. There was the Exhibition of British Photography, for example, and the Czechoslovak, Polish and Austrian industrial exhibitions, etc.



Beyond the open-air Green Theatre the regular park grounds end abruptly, giving way to an undulating plateau cut by picturesque ravines and miniature ponds. This is the former site of the old *Neskuchny Garden*, the giant oaks, century-old limes, willows and elms of which have survived to this day. Footpaths lead away to the Lenin Hills, past green glades dotted with field flowers.

Once over Krymsky Bridge, we enter *Zamoskvorechye*, one of Moscow's oldest districts. Until recently it had distinctive features all its own, formed down the years.

The meadowland on the right bank of the Moskva, upon which *Zamoskvorechye* arose, was in the past the property of the princely court. It was crossed by a lively south-bound trade route to the Crimean and Astrakhan Tatars, Persia and Central Asia. The area was vulnerable to hostile raids, however, particularly raids of the nomadic Mongol Tatars. For this reason the two monasteries—*Danilov*, founded in 1272, and *Donskoi*, founded in 1592—were veritable strongholds on the southern outskirts of *Zamoskvorechye*.

In the 16th century *streltsi* settled in *Zamoskvorechye*, forming a district community, with vegetable gardens and fields.

Nearer the bank, opposite the Kremlin, were neighbourhoods of court retainers—minters, farmers, gardeners, tanners, interpreters, coopers, etc.

As Moscow expanded and its commerce developed, and as the Golden Horde grew less aggressive, *Zamoskvo-*



rechye became a residential quarter of the merchants. In the 18th and 19th centuries Moscow's merchantdom developed into a powerful commercial and financial force and the mer-



chants of Zamoskvorechye were its most typical section. They were a class of their own, with peculiar conservative traditions, customs and morals.

The bizarre figure of the Moscow merchant was vividly portrayed in Russian literature, particularly the plays of Alexander Ostrovsky. The ways of the Zamoskvorechye merchantdom were also strikingly depicted in canvases by Fedotov, Perov and Pryanishnikov.

Since the Revolution Zamoskvorechye has been considerably altered. The change leaps to the eye as we drive from Oktyabrskaya (Kaluzhskaya) Square to Moscow University. This section of the district was in the past a distant city outskirts. On the right side, in the woodland stretching along the bank of the Moskva, were the suburban villas and summer-houses of the rich. In the mid-19th century the area was acquired by the royal Court Administration and turned into Neskuchny Garden.

On the left side were the small wooden dwellings of townsmen and artisans, and beyond them the vegetable gardens of the Danilov and Donskoi monasteries.

In 1796-1801 the Golitsin Hospital, one of the finest edifices by Kazakov, was erected on the right. It still stands (and is now part of the set of buildings comprising *Pervaya Gradskaya Hospital*).

The reconstruction of Bolshaya Kaluzhskaya Street (now Leninsky Prospekt) was begun in 1939. Twelve

multi-storey buildings were erected in less than 18 months. But unlike the houses in Gorky Street, they stand at intervals, with the intervening greenery of parks and gardens affording a pleasing respite to the eye. The wide, straight and comfortable thoroughfare with its new houses against a setting of dense foliage, linked with the centre of the city by Metro, trolley-bus and bus routes, was one of the first big reconstruction projects to be completed. Subsequently, new houses went up on the left side of the street. Such leading Soviet architects as Mordvinov, Golts and Chechulin collaborated in remodelling the thoroughfare.

Leninsky Prospekt, often described as the avenue of science, begins with a building (No. 6) housing three major institutions of higher learning: the *Oil Institute*, the *Mining Institute* and the *Steel Institute*.

Farther on, in a handsome palace (No. 14) built in 1756 by Prokofy Demidov, the wealthy industrialist, is the *Presidium of the U.S.S.R. Academy of Sciences*. The Academy is the country's principal scientific centre. It has numerous institutes, laboratories, observatories, museums, experimental stations, etc., and twelve branches in various parts of the country. A new big scientific centre—the Siberian branch of the Academy—was established in 1958. Thirteen Union Republics have their own academies of sciences.

In one of the annexes of the former Demidov mansion is the world-known *Fersman Mineralogical Museum of the Academy of Sciences*, which has highly valuable and rare collections of minerals. The nucleus of the collections dates back to the *Kunstkamera* founded by Peter I in 1716. At present the museum possesses 100,000 specimens of diverse minerals occurring in the U.S.S.R. and other countries.

The principal purpose of the museum is to collect

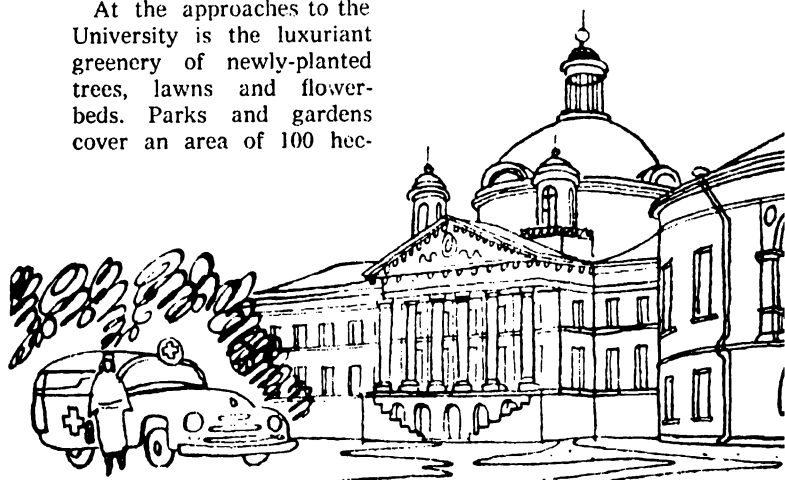
mineralogical samples from all the known and newly discovered mineral deposits in the Soviet Union and thus produce an exhaustive composite mineralogical and geochemical exposition of the U.S.S.R. The museum has a display of meteorites, precious stones and gems, a display titled "Colours of Minerals," and other mineralogical exhibits.

Along Leninsky Prospekt and its continuation, known as Vorobyovskoye Highway, are research institutes of the Academy of Sciences, such as the mathematical and electrical institutes, and the institutes of mineral fuels, biology, physical chemistry, chemical physics, biochemistry, microbiology and others.

Vorobyovskoye Highway runs across a wooded district on the slopes of the Lenin Hills (formerly called Vorobyovy Hills after the village that stood there in the recent past). The Lenin Hills area is a popular recreation resort. A splendid wood, the wide expanse of river, and a breath-taking view of Moscow from the eminences, make it a centre of attraction. In winter ski jumping competitions are held on its slopes.

The Lenin Hills are the site of the new buildings of *Moscow University*.

At the approaches to the University is the luxuriant greenery of newly-planted trees, lawns and flowerbeds. Parks and gardens cover an area of 100 hec-



tares (247 acres) around the University. More than 50,000 trees, about 500,000 bushes and upwards of 1,000,000 different flowers have been planted there. The trees and bushes are of diverse species, including species earlier unknown in Moscow and its environs. Flowers bloom hereabouts from early spring to late autumn in colourful succession. A large green parterre leads to the University building from Vorobyovskoye Highway. Near the edifice is an artificial lakelet, the shores of which are adorned on two sides with granite busts of distinguished Russian scientists—Lomonosov,³¹ Lobachevsky,³² Herzen, Chernyshevsky,³³ Mendeleyev,³⁴ Popov,³⁵ Timiryazev,³⁶ Michurin,³⁷ Zhukovsky, Pavlov,³⁸ Dokuchayev,³⁹ and Chebyshev.⁴⁰

The government decision to build the new University premises on the Lenin Hills was made public on March 15, 1948, and on September 1, 1953, its doors were flung open to students.

The new University is a set of 37 structures—a self-contained architectural ensemble of buildings two, three, six, nine, twelve and eighteen storeys high, symmetrically arranged round the main 32-storey edifice which is topped by a tall spire. The main building is about 240 metres (787 ft.) high. Add the eighty metres (262 ft.) to which the Lenin Hills, the highest point of the city, rise here above the level of the Moskva River, and you will readily see how far away the University is visible on a clear day.

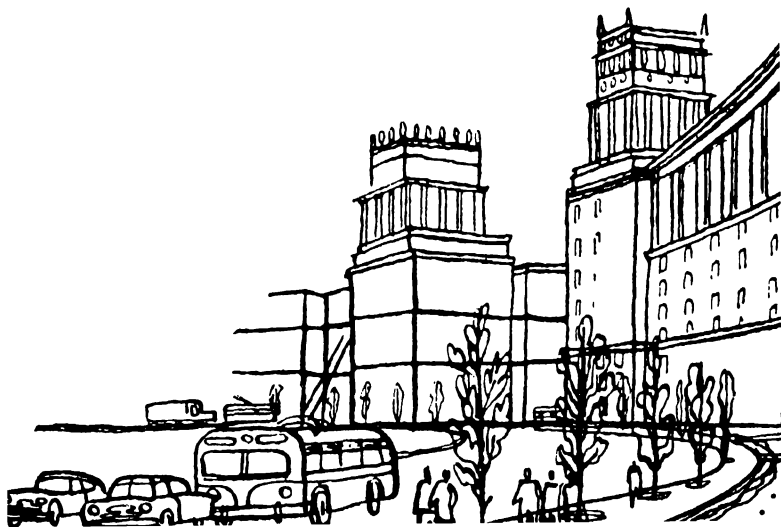
A wide granite stairway leads up to the main entrance. Eight 14-metre columns of pink marble comprise the portico, flanked on both sides by bronze statues by People's Artist Mukhina. Above the columns is the inscription, "Lomonosov University," and above that a large bas-relief of many figures by Motovilov, titled "Creators." The portico is crowned with a bronze bas-

relief of the Order of Lenin, with which Moscow University has been decorated. Tall residential buildings adjoin the main edifice on the east and west with 5,754 rooms for students and post-graduates, and 184 flats for the teaching staff.

On the south-west side the Physics and Chemistry buildings are ranged alongside the main edifice, and next to them are the premises of the Biology and Soil Department. Before the side entrance of the main building is a green parterre with a fountain and a bronze statue of Lomonosov, by Tomsky.

The main building is occupied by the Rectory, the Geology and Geography departments, the auditoriums of the Mechanico-Mathematical Department and the general chairs, an assembly hall with a seating capacity of 1,500, and several museums. In the centre of the building, occupying eleven storeys, is the depository of the University library of more than a million volumes. The library has 33 reading-rooms. The University club and gymnasiums are also located in the main building, which has more than 22,000 different premises.

Let us enter the main building.





Beyond the columns of the portico are three entrances—three huge oak doors finished in bronze. Pass through one of them into the vestibule—a circular hall with a flat canopy. Its walls are finished in marble of light, delicate hues, and the flooring is of polished coloured granite.

From the vestibule, through the cloak-room, you come to the lifts. The walls here are finished in red and white salieti (Caucasus) and koelga (Ural) marble. Gala stairways lead to the lobby of the assembly hall. At the foot of the stairs stand two-metre statues of Mendeleyev, Pavlov, Michurin and Zhukovsky. Short passages lead from the lobby into the assembly hall. There is nothing superfluous or bizarre in the appointments. Chandeliers, at once ornate and austere, are suspended from an ornamented ceiling. The shape of the hall is rectangular. Twenty-six white marble columns with gilt capitals support a raised gallery. The walls are draped in gold-hued brocade,

and the back of the stage is adorned with an enormous mosaic, covering an area of 100 sq. metres. The mosaic is of red banners against a setting of gold.

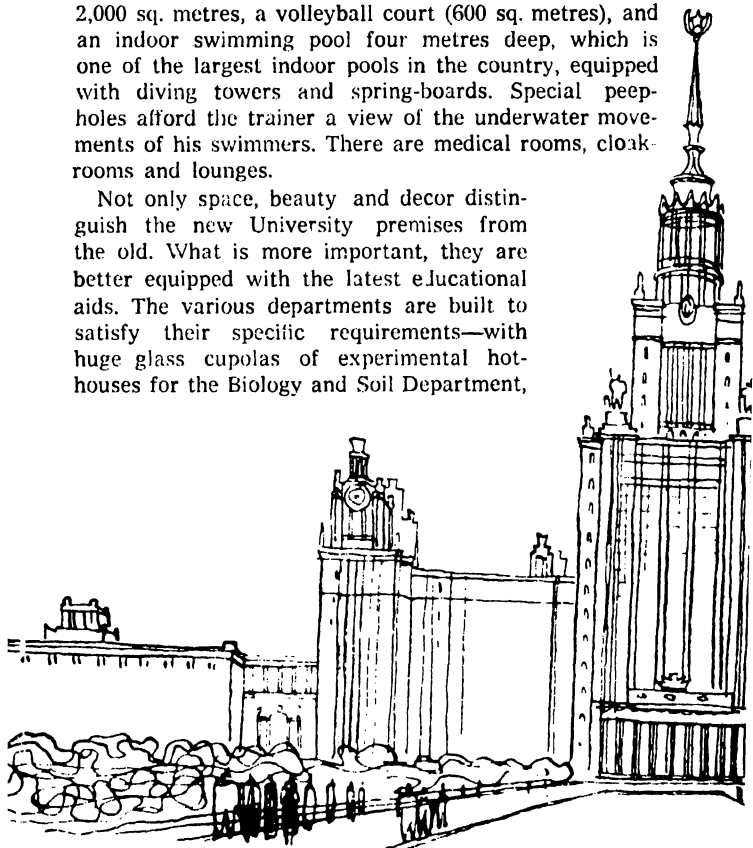
The happy architectural pattern and the interior decorations seem to conceal the dimensions of the vast auditorium. Yet there is ample space in the parterre for 1,500 soft chairs. At present it is one of the most capacious auditoriums in the capital.

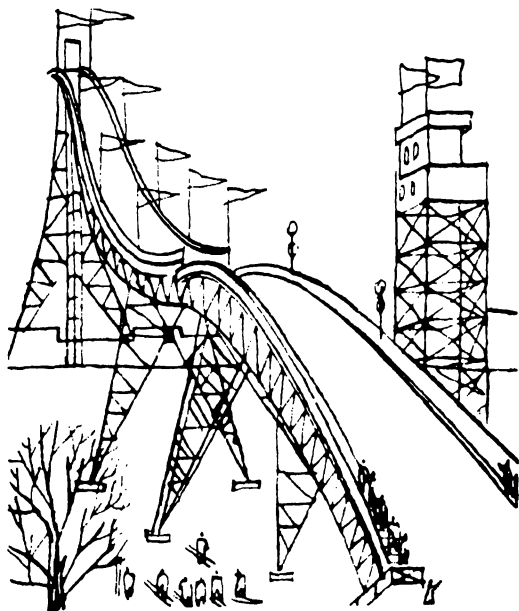
The main vestibule also communicates with the University club. Here the visitor first enters a spacious lobby, which has a gallery for the orchestra and is

often used as a ball-room. The club auditorium is of modest size (seating capacity 800), but superbly appointed. The upholstery is in reddish plush, highly attractive against the light, faintly pink colouring of the walls. A huge chandelier of 200 luminescent tubes provides "day-light" lighting. The stage property is of the latest, including diverse lighting devices and mechanical lifts to facilitate rapid changes of scenery.

Below the club premises are the physical culture facilities—a track-and-field gymnasium with an area of 2,000 sq. metres, a volleyball court (600 sq. metres), and an indoor swimming pool four metres deep, which is one of the largest indoor pools in the country, equipped with diving towers and spring-boards. Special peep-holes afford the trainer a view of the underwater movements of his swimmers. There are medical rooms, cloak-rooms and lounges.

Not only space, beauty and decor distinguish the new University premises from the old. What is more important, they are better equipped with the latest educational aids. The various departments are built to satisfy their specific requirements—with huge glass cupolas of experimental hot-houses for the Biology and Soil Department,





for instance, and installations to reproduce the Arctic and subtropical climates.

The Biology and Soil Department has its own botanical garden, which covers an area of 45 hectares (about 110 acres). Thousands of specimens of the flora of the Soviet Union and other countries are available there, and the garden has artificial "Alps," where diverse plants are cultivated. The tree nursery has a remarkable collection of trees and bushes, representing 500 species from all parts of the world. An orchard has been laid, known as "Michurin Garden," where all the species developed by Michurin and his followers will soon bear fruit.

At present, Moscow University has twelve departments: physics, chemistry, mechanico-mathematical,

geology, geography, philosophy, history, philology, economics, and the departments of law, journalism, and biology and soil. The 210 chairs of these departments refer to almost all branches of modern science. The first five departments, and the Department of Biology and Soil, are in the new University premises, and the rest are in the old, in Mokhovaya Street. Moreover, the University has an Institute of Eastern Languages and an Institute of Post-Graduate Studies of the History of the C.P.S.U.

Moscow University has a body of more than 20,000 students of 57 nationalities. Its teaching staff includes 89 Members and Corresponding Members of the U.S.S.R. Academy of Sciences, 20 Merited Scientists, 1,485 doctors and candidates of science, 230 professors and more than 500 docents.

Four hundred and fifty students from 26 countries are enrolled in its special preparatory department, where they are taught Russian and the natural and humanistic sciences. After a year in this department they pick a speciality, which they study in the respective department of the University or any other Soviet establishment of higher learning that they may choose.

At the time of its 200th anniversary in 1955, the Soviet Government decorated Moscow University, which already had the Order of Lenin, with the Order of the Red Banner in appreciation of its contribution to the development of science and culture, and the training of specialists.

The building of new University premises on the Lenin Hills marked the inception of a new district in Moscow's south-west. (See p. 13.)

The district has a big future. Thirty residential blocks, specified in the South-West housing project, are to be built soon. In the heart of the district, amidst a park

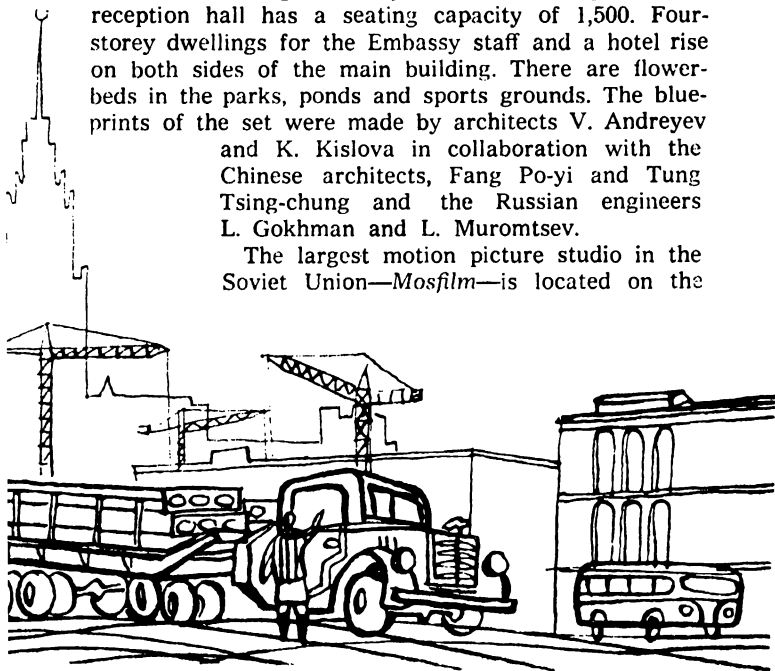
of 400 hectares (988 acres), will arise a monumental edifice, the Palace of Soviets. Near it will be the Palace of Young Pioneers with a theatre and concert hall, a zoo and experimental farm lots.

New buildings will go up for the humanities now housed in the old University premises in Mokhovaya Street. And on the edge of the Lenin Hills, facing Moscow, will be installed a striking monument—a statue of Lenin.

An obelisk will be erected in front of the main University entrance in tribute to the splendid feat of Soviet scientists—the launching of the world's first artificial earth satellite.

In the neighbourhood of the University (6, Druzhba Street) a set of buildings for the Embassy of the Chinese People's Republic was erected in 1959. The fronton of the main building is nearly 100 metres long. The big reception hall has a seating capacity of 1,500. Four-storey dwellings for the Embassy staff and a hotel rise on both sides of the main building. There are flowerbeds in the parks, ponds and sports grounds. The blue-prints of the set were made by architects V. Andreyev and K. Kislova in collaboration with the Chinese architects, Fang Po-yi and Tung Tsing-chung and the Russian engineers L. Gokhman and L. Muromtsev.

The largest motion picture studio in the Soviet Union—*Mosfilm*—is located on the

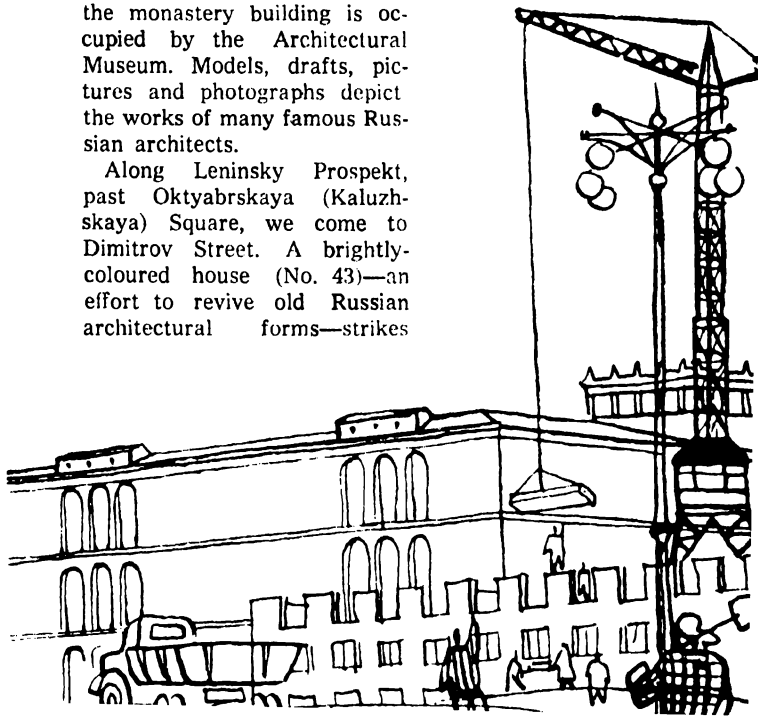


Lenin Hills. But it has become too small lately for Mosfilm's growing operations, and new facilities—the Bolshoi Mosfilm, which will put out several dozen full-length colour films annually—are now under construction in the South-West District.

* * *

On our way back from the Lenin Hills along Leninsky Prospekt, we pass the *Donskoi Monastery*. It is a striking architectural and historical landmark of old Moscow, erected on the site of a battle fought in 1591 between Muscovy men-at-arms and the hordes of Kazy-Girei, the Khan of Crimea. The massive stone enclosure is built in the style of Moscow baroque—attractive and colourful, with ornate walls and towers. Today, the monastery building is occupied by the Architectural Museum. Models, drafts, pictures and photographs depict the works of many famous Russian architects.

Along Leninsky Prospekt, past Oktyabrskaya (Kaluzhskaya) Square, we come to Dimitrov Street. A brightly-coloured house (No. 43)—an effort to revive old Russian architectural forms—strikes



the eye as we enter the thoroughfare. It is now the French Embassy. On the opposite side of the street is a splendid example of early 18th-century architecture—the *Church of Ivan the Warrior*, built in 1713 at the order of Peter I.

The *State Museum of Literature*, a unique institution located in house No. 38, possesses a substantial archive of manuscripts and a fine collection of rare books autographed by their authors.

From Dimitrov Street we follow Kadashevskaya Embankment to the *Tretyakov Gallery* in Lavrushinsky Pereulok. The gallery is devoted to Russian national art. It dates from the eighteen fifties, when a prominent Moscow industrialist, connoisseur and patron of the arts, Pavel Tretyakov, started his collection of distinguished Russian paintings. Tretyakov was moved by a spirit of civic duty to found his national picture gallery.

His collection of paintings accumulated in thirty years, was supplemented by a collection of Russian 19th-century sculptures, which he inherited from his brother Sergei. In 1892 Tretyakov bequeathed his treasure to the City of Moscow. That, in effect, was when the Moscow Tretyakov Picture Gallery came into being. At the time of its nationalization in 1918 the gallery had a little over 4,000 exhibits. Since then the collection has increased more than tenfold, totalling up to 50,000 works.

The Tretyakov Gallery affords material for a study of Russian art from the 11th century onward. Among its exhibits are rare specimens—the glory and pride of Russian national art, such as canvases by Perov, Aivazovsky, Shishkin, Vasnetsov, Kramskoi, Repin, Surikov, Levitan, Serov and many other eminent Russian artists. In 1927 the Tretyakov Gallery founded a department of Soviet painting, sculpture and graphic art, which

embraces the best works by Andreyev, Brodsky, Grekov, Ioganson, S. Gerasimov, Mukhina, Yefanov, Plastov, Bubnov, Serov and others.

The functions of the Tretyakov Gallery as a Soviet art institution differ greatly from those which it had as a private collection, albeit one open to the public. It is no longer a mere depository of the best paintings, sculptures and works of graphic art. It popularizes the arts, and conducts research. Exhibitions are staged periodically of works not usually on display. Tours of the gallery are organized, and public lectures are held on the works of individual painters. Many other fixtures organized by the gallery are designed to acquaint the public with the treasures of Russian art.

The gallery has its own restoration workshops, a library of works on Russian art, a scientific archive, and a file of about 100,000 negatives and photographs of paintings, sculptures and works of graphic art.

The Tretyakov Gallery is widely known at home and abroad. Up to 1,000,000 persons visit it annually.

What Vladimir Stasov, the art critic, once said about the Tretyakov Gallery, sounds more convincing, if possible, today. "Your wonderful gallery," he wrote to Tretyakov, "is a Russian, popular, representative national gallery, just as the works of Pushkin, Lev Tolstoi, Grib-



yedov, Gogol, Lermontov and Ostrovsky—all that is Russian and national.”

Opposite Lavrushinsky Pereulok, in the garden on the other bank of the river, facing the Tretyakov Gallery, a monument by M. Manizer has been erected in 1958 of Ilya Repin, the great Russian painter. The four-metre bronze figure shows the artist at the peak of his powerful talent, engaged in his inspired work.

From Dimitrov Street we turn into *Bolotnaya Square* between Maly Kamenny Bridge across the drainage canal and *Bolshoi Kamenny Bridge* across the Moskva. The drainage canal is an old bed of the Moskva, cleared, deepened and used as a canal to drain excess waters during floods, which were quite frequent in Moscow before the river banks were raised and reinforced. During the spring floods the area between the river and its old bed (now the drainage canal) was usually inundated, and was gradually becoming a regular swamp. It is from this that the square derives its name, *Bolotnaya* being the Russian for “swampy.” By an ukase of Catherine II Yemelyan Pugachov,⁴¹ the leader of a popular peasant uprising against the landlords, was executed in *Bolotnaya Square* in 1775.

When *Bolshoi Kamenny Bridge* was being built (1938), *Bolotnaya Square* was remodelled. Old shops and stalls were torn down. A public garden with a fountain was laid out in 1952. Repin’s monument stands in the centre of the garden.

Opposite the garden, occupying the entire length of short *Serafimovich Street*, towers a massive dwelling-house, by Iofan, erected in 1930. *Serafimovich*, author of one of the best works of Soviet fiction, *The Iron Flood*, resided and died in one of its flats. One of Moscow’s largest cinemas, *Udarnik*, is in the building.

Behind the house, along Bersenevskaya Embankment, are the brick structures of the Krasny Oktyabr Candy Factory, and beyond it, upon a promontory formed at the confluence of the river and the canal, are the boat-houses of a rowing club.

We turn from Bolotnaya Square into *Sofiiskaya Embankment*, which commands a splendid view of the Kremlin. The Grand Kremlin Palace is plainly visible, with Oruzheinaya Palata on its left, Blagoveshchensky Cathedral, Granovitaya Palata and Arkhangelsky Cathedral on the right, and Uspensky Cathedral in the background. The view is crowned by the Bell-Tower of Ivan the Great (see p. 37). A view of the south-east part of the Kremlin opens from *Moskvoretsky Bridge*. The bridge is one of the eleven new bridges built in 1936-38 across the Moskva under the Moscow Reconstruction Plan. The river is spanned by a prettily curving arch, whose ends rest upon massive granite piers. The roadway is 40 metres wide. The old Moskvoretsky Bridge, built in 1871 somewhat east of the present one, at narrow Moskvoretsky Street, has been removed. Crossing Moskvoretsky Bridge and passing by St. Basil's Cathedral, we come to Red Square.

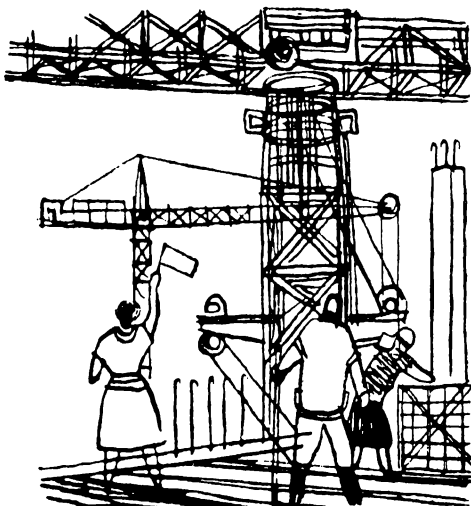
SMOLENSKAYA SQUARE— KUTUZOVSKY PROSPEKT—FILI

The old road to Smolensk and the western frontier of Muscovy led from Kremlin's Troitskiye Gate along what is now Kalinin Street and old Arbat. From Smolenskaya Square (in Sadovoye Circle) it descended to *Borodinsky Bridge* across the Moskva. The bridge was built in 1912 and bears the name of the battle fought against Napoleon's army near the village of Borodino. In 1950 the bridge was reconstructed. The width of its roadway was doubled to 28 metres, and the total width of the bridge extended to 42 metres.

Beyond Borodinsky Bridge, along *Dorogomilovskaya Street*, is a stretch of recently built houses. On the left is the big square facing *Kiev Railway Station*. In the centre of the square, amidst the flower-beds, the foundation has been laid for a monument to commemorate the 300th anniversary of the reunion of the Ukraine and Russia. The Kiev Station, by Rerberg, was built in 1917.

After the Revolution *Dorogomilovskaya Street* has changed its appearance. It is no longer on the outskirts of the city, and has become, along with *Kutuzovsky Prospekt*, one of the city's principal arteries.

On the right of Borodinsky Bridge is the Metro bridge and Novo-Arbatsky Bridge, built in 1957. The latter is one of the biggest in the capital. It is 500 metres (1,640 ft.) long and over 43 metres (over 140 ft.) wide. Two-storey garages have been built under the overland spans of the bridge on both banks.



A new highway—Kutuzovsky Prospekt (1958)—starts at the bridge. The first landmark in it is the *Ukraina Hotel*, one of the largest hotels in Moscow. It has 1,026 comfortable rooms and suites, and there are flats in the wings of the 30-storey hotel building. An outdoor café on the 30th storey commands a fine view of the city.

Before the Revolution this area was a typical outskirts of a large capitalist city, its dingy workingmen's hovels nestling round a railway terminal built virtually outside the city itself.

In Soviet time Moscow's former outskirts were radically reconstructed. They changed beyond recognition. New factories, streets, squares, dwelling-houses, theatres, shops, bath-houses and hospitals were built, and trolley-bus, bus and Metro lines connect them with the centre of the city.

The reconstruction of Kutuzovsky Prospekt (formerly Mozhaisk Highway) shows how Soviet city planners have conquered the usual antithesis of a city centre and the outskirts. Road-building began in 1937. Since then many comfortable multi-storey buildings have gone up in place of countless little wooden hovels. The houses built in the late thirties bear the stamp of monotonous severity, but in later years architectural forms became more expressive and varied.

The reconstruction of the highway continues. Very soon two large blocks of houses will be completed at the point where the wide Kutuzovsky Prospekt merges with the Moscow-Minsk motor highway to form a fitting gateway to the city. And near by, on Poklonnaya Hill, will be the Victory Park with a monument to the historic victory of the Soviet people in the Great Patriotic War of 1941-45.

On the edge of the city, along Kutuzovsky Prospekt, near the highway, at the back of a public garden is the so-called "Kutuzov Hut"—a spot associated in all Russian history books with the Patriotic War of 1812. This peasant hut in Fili was the scene of the famous war council called by M. I. Kutuzov⁴² after the Battle of Borodino 120 kilometres (75 miles) from Moscow. At the council Kutuzov announced his decision to give up Moscow without re-



sistance, well aware of the compelling need to preserve his army and prepare a counter-offensive. "The loss of Moscow does not mean the loss of Russia," he said, and ordered the retreat. History has justified his bold step and proved his military genius. The hut in which the war council took place burnt down in 1869, but was subsequently restored to its original state. At present it is a branch of the Borodino Museum of War History. The exposition reconstructs the war council scene, and exhibits some authentic articles, weapons and accoutrements, documents and maps.

Beyond Kutuzovsky Prospekt, on the right-hand side between the motor road and the Moskva, is Fili, a big industrial district. In the Seven-Year Plan it is designated as the site of a large-scale housing development.

The Fili district has a prominent landmark—the *Church of the Intercession of the Holy Virgin*, built in 1693 for Lev Naryshkin, the uncle of Peter I. The architecture and lavish adornments of the Fili church were so distinctive and fine that they gave cause to speak of a Naryshkin style in Moscow's architecture of that time.

* * *

To sum up. The outlines of a large-scale urban development have appeared in place of an old outskirts—Dorogomilovo—where just sixty years ago most of the land was meadows and vegetable plots. It embraces the splendid Kutuzovsky Prospekt, Smolenskaya Square, the square before the Kiev Railway Station, and the Berezhkovskaya, Dorogomilovskaya and Smolenskaya riverside embankments. The new Fili-Mazilovo district is also a part of it.

**MANÈGE SQUARE—MOKHOVAYA ST.—
KROPOTKIN ST.—LUZHNIKI
(LENIN STADIUM)**

To the right at the far end of Manège Square is Kalinin Street, named after one of the most popular Soviet statesmen, for many years Chairman of the Presidium of the Supreme Soviet of the U.S.S.R., Mikhail Kalinin, who died in 1946.

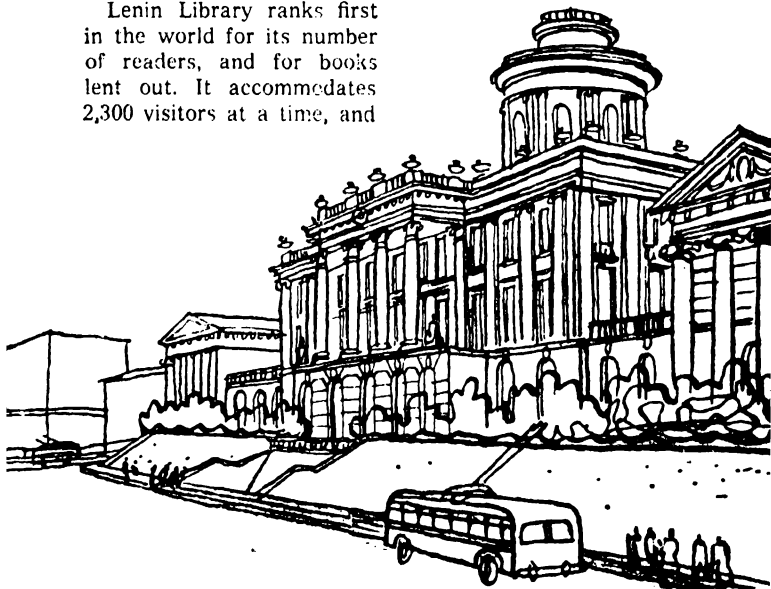
The *Shchusev Museum of Russian Architecture* is in house No. 5 in Kalinin Street, and farther on, in house No. 14, is the Union of Soviet Societies for Friendship and Cultural Relations with Foreign Countries. Alongside, in a picturesque villa, is the House of Friendship. The purpose of this international club is to promote mutual understanding, confidence and friendship between nations, to extend cultural relations, to acquaint foreign visitors with Soviet culture and Soviet people with the culture of foreign countries.

The House of Friendship has a cinema, a musical salon, a reading-room, a concert hall, cozy lounges and a conference room.

Gatherings are held to mark the national holidays of foreign countries. So are exhibitions and lectures, and talks on art and literature.

On the corner of Kalinin and Mokhovaya streets is the fine edifice of the *Lenin Library*, the biggest public library in the Soviet Union. Not only has it more than 20,000,000 different printed works—books, journals, newspaper files, plans and maps—but an extensive collection of valuable manuscripts and archive materials. The library has publications in all the languages of the U.S.S.R. and most of the countries of the world. Nearly 3,000 new books and journals and over 5,000 newspapers from all ends of the world come to the library every day. Priceless specimens of Russian and world culture are preserved in special depositories. The library's department of manuscripts, for instance, has in its care 410 archives of writers, artists, public leaders and statesmen, and about 30,000 manuscripts. The department of rare books has remarkable specimens of the art of printing—books printed on parchment, silk and the thinnest of cork tissue.

Lenin Library ranks first in the world for its number of readers, and for books lent out. It accommodates 2,300 visitors at a time, and





annually issues more than 10,000,000 various publications to the reading-rooms. It is daily visited by some 7,000 readers.

The library has both general and specialized reading-rooms, such as the rooms of science and technology, medicine and biology, history and philology, a room of handbooks and reference books, etc. It does not service Moscow alone. It lends books to over 4,000 libraries in other towns of the Soviet Union, and to 185 libraries abroad. A lively exchange of books is maintained with some 2,000 organizations in 73 countries.

The library conducts extensive scientific and bibliographic research. Any industrial or social establishment, research institution, ministry, or individual, may obtain exhaustive bib-

liographic information on any subject or problem desired.

The business of preserving books dozens and hundreds of years old is not simple. Lenin Library has a special department of hygiene and restoration, which consists of three laboratories: the entomologic, mycologic and chemical. These safeguard books from "ailments," "treat" fungus-infested volumes, eliminate mechanical damage, reinforce worn pages, and control storage conditions. The more valuable and rare old books and manuscripts are microfilmed. At present the library has accumulated nearly 150,000 microfilms of ancient volumes, manuscripts and rare printed matter.

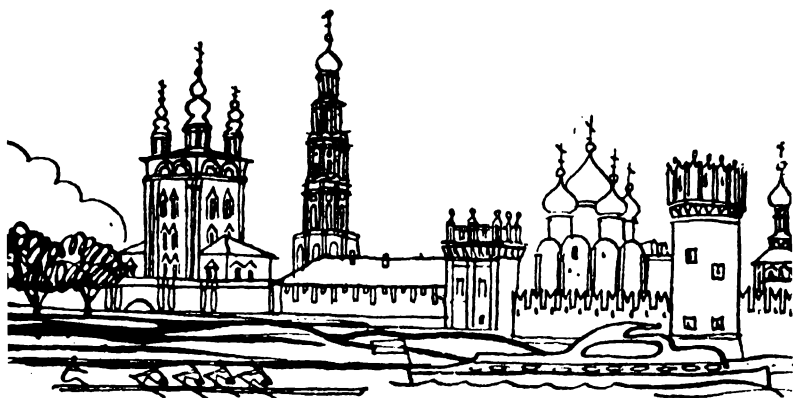
The Lenin Library was founded in 1925, being a development of the library of the former Rumyantsev Museum, which was established in 1862. But that is merely an historical fact. Present-day Lenin Library has gone a long way from its predecessor, both for the stock of volumes, the number of readers, and the scale of bibliographic work. Suffice it to say that before the Revolution the reading-rooms of the Rumyantsev Museum library could seat no more than 400 at a time.

The present buildings of the Lenin Library, by V. A. Shchuko and V. G. Gelfreikh, were built in 1939. The well-known Soviet sculptors, V. I. Mukhina, M. G. Manizer and others, adorned the façade of the main building with sculptural portraits of the masters of world and Russian science and literature, and with symbolic figures of working men of diverse trades.

Alongside is the old library building, a house formerly owned by Pashkov, built in 1784-86 by the famous Moscow Architect V. I. Bazhenov. Simple in composition, it creates the impression of a stately and ornate edifice, and was regarded as one of the handsomest buildings in old Moscow.

On the other side of the street, opposite the Metro station, is the *Kalinin Museum*, devoted to the life and work of one of the oldest members of the Communist Party, an outstanding leader and statesman. Numerous documents, photographs, publications and paintings on display in the museum tell of Kalinin's part in the revolutionary movement and the Great October Socialist Revolution, and of his contribution as Chairman of the





All-Russian Central Executive Committee of the Soviets of Workers' and Peasants' Deputies during the Civil War and intervention, and later, as the perennial Chairman of the Presidium of the Supreme Soviet of the U.S.S.R.

A small street, the *Volkhonka*, is the continuation of Mokhovaya Street. In it is the *Pushkin Fine Arts Museum*. The building, by R. I. Klein, was completed in 1912. The museum has more than 5,000 exhibits of world culture and art, some of which go back to 4,000 B. C. The Ancient Egypt room contains a fine collection of authentic antiquities—papyruses, articles of religious worship, sarcophaguses, jars, etc. Giant statues of fantastic beings and huge bas-reliefs (replicas) are exhibited in the Asia Minor room—an exposition of the antique arts of Babylon, Assyria, Persia and other countries.

Specimens of antique Greek and Roman art fill ten rooms. The outstanding works of the great sculptors of antiquity are here represented in originals and replicas. The halls of Hellenic art (III-I centuries B.C.) contain

replicas of sculptured groups that adorned the town squares of ancient Greece. In the so-called Italian Yard are replicas of the most distinguished specimens of European sculpture of the 13th to 16th centuries.

There is a picture gallery with many original paintings by West-European artists of the 13th-20th centuries. Among them are superb canvases by Italian, Spanish, Dutch, Flemish, English, German and French masters.

At regular intervals the Fine Arts Museum holds exhibitions of great masters of the past and present. Recently, for example, the museum held exhibitions of Dresden Picture Gallery canvases, the paintings and etchings of Rembrandt, a few of whose canvases were specially flown to the exhibition from Holland, and the paintings of Pablo Picasso, etc.

At the back of the museum, in Karl Marx and Friedrich Engels Street, is a major research institution—the *Institute of Marxism-Leninism of the C.C., C.P.S.U.* The Institute collects the papers and manuscripts of the classics of Marxism-Leninism, prepares them for publication, and studies materials on the history of the Communist Party of the Soviet Union. Its library has the world's most comprehensive collection of books and periodicals relating to the history of Marxism and the international socialist and communist movement, totalling about 1,000,000 volumes, journals and newspaper files, and including underground revolutionary publications.

Nearly 30,000 documents belonging to Lenin and materials relating to his life's work are kept in the central Party archive of the institute. Documents belonging to the Ulyanovs, Krupskaya, and the memoirs of veteran Bolsheviks who began their revolutionary activities under Lenin are also kept in the same archive.

By decision of the Central Committee of the C.P.S.U., the Institute of Marxism-Leninism is preparing a fifth



edition of Lenin's Works. This will consist of 55 volumes and will be the first complete collection of his works.

Volkhonka Street issues into Kropotkinskiye Vorota. On the right is *Gogol Boulevard* with the surface vestibule of Kropotkinskaya Metro Station. In the end of the boulevard rises a monument of *Nikolai Gogol*, the great author. The

statue was erected in 1952 near house No. 7a along Suvorov Boulevard, behind Arbat Square, where Gogol spent the last years of his life.

Gogol Boulevard is the first of ten contiguous boulevards forming an incomplete circle from Kropotkinskiye Vorota to Ustyinsky Bridge at the confluence of the Yauza and Moskva. The boulevards follow the former city wall, removed in the late eighteen eighties. The wall was built in 1593, and gate towers gave access to the city where it crossed the main streets and roads. There were ten such gates (vorota), Petrovskiy, Pokrovskiy, Nikitskiy, etc., whose names have come down to our day, although the wall and its gates have long since been removed.

To the left, between the square and the embankment, construction is in progress of a large swimming pool for 2,000 people. The adjacent grounds are being improved. A park is being laid out. One more splendid recreation spot will soon be ready in the heart of the city.

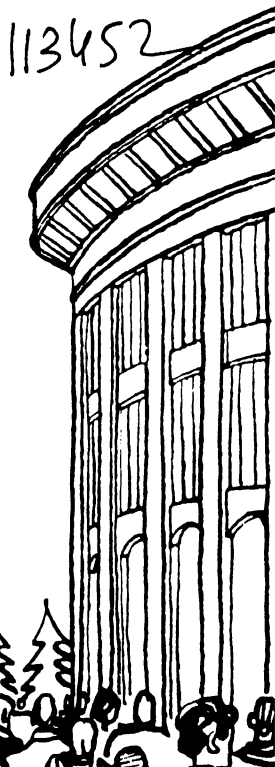
Ahead of us is *Kropotkin Street*. It bears the name of the eminent Russian geographer and traveller, and one of the leading theorists of anarchism, Pyotr Kropotkin.

In the past a road from the Kremlin led across this location to Novodevichy Monastery, crossing open fields and meadows. After the big 1812 fire the area between Ostozhenka (now Metrostroyevskaya Street) and the Arbat became a residential quarter of the Moscow nobility, which fact left a distinct impress upon its quiet side-streets, lanes and cosy villas. In the 19th century Kropotkin Street was one of the city's aristocratic quarters. Some old mansions still stand. They are of interest to historians and architects.

A number of public organizations—the Slav Committee of the U.S.S.R., the Soviet Committee of Afro-Asian Solidarity, the Committee of Soviet Youth Organizations, the Soviet War Veterans Committee and the Soviet Peace Committee have their offices in house No. 10/2.

House No. 12, which adjoins it, was formerly a typical nobleman's residence with stables, service buildings, a garden and summer-houses. It was built in 1814 in the then fashionable Empire style. The composition is harmonious and buoyant, in spite of its dimensions. The house is being rebuilt and will soon house the Pushkin Museum.

House No. 11 is a wooden mansion in the Empire style, with a mezzanine floor and a portico of six columns, built in the early 19th century. The wooden building, stuccoed in imitation stone, has preserved almost intact the origi-



nal layout of a nobleman's mansion with an enfilade of gala chambers, with fancy cornices and gaily painted ceilings. It is occupied by the Lev Tolstoi Museum, founded on the day of the first anniversary of the great writer's death.

Before the Revolution it was a modest exposition, collected by private individuals—Tolstoi's relatives and admirers. In 1939 the Soviet Government decided to extend the study of Tolstoi's writings and to organize an appropriate scholarly exposition of his work. All materials associated with the life and works of the writer were concentrated in the Tolstoi Museum, which is today one of the major literary museums in the country. It has an exhaustive repository of the writer's manuscripts, a collection of Tolstoi's portraits, expositions and displays of Tolstoi and his life, an educational department devoted to spreading knowledge about the great writer, and a library. The museum possesses about a million documents, papers and objects relating to the life and works of Tolstoi.

It has, in all, more than 160,000 sheets of Tolstoi's autographs.

The writer is known to have been highly exacting in his work. His manuscripts contain thousands of sheets of rough variants and corrections. The manuscript of *War and Peace*, for instance, contains about 5,000 sheets; *Anna Karenina*, 2,500 sheets; *Resurrection*, 7,000 sheets, etc. The rough variants of some of Tolstoi's essays total up to 14,000 sheets. All these autographs, from the first rough copies to the final ones, are preserved in the museum's repository. Soviet philologists study the writer's autographs, reproduce the historical environment in which he wrote his novels and stories, and prepare the latter for new editions. The repository also has some 10,000 letters that Tolstoi wrote to diverse

individuals. The total number of manuscripts in the writer's archives exceeds 500,000 sheets.

The collection of the writer's lifetime portraits and sculptures, including works by Repin, Kramskoi, Ghz, Nesterov, Trubetskoi, Aronson and others, is highly valuable. So are the numerous sets of illustrations to the writer's works by his contemporaries, and by Soviet artists. There is a special section of Tolstoi's portraits and of illustrations of his works reproduced on objects of applied art—porcelain, glass-ware, fabrics, etc.

Associates of the museum conduct tours and advise visitors in all questions relating to the life and works of the writer. They also lecture on Tolstoi at clubs, schools and various institutions.

House No. 17 belonged to Denis Davydov, hero of the 1812 Patriotic War, partisan and poet (depicted in Tolstoi's *War and Peace* as Vaska Denisov). The magnificent colonnaded late 18th-century mansion next to it is the former possession of the Princes Dolgoruky. The adjoining building is occupied by the U.S.S.R. Academy of Arts and the *Institute of the History of the Arts*, the site of frequent interesting art exhibitions.

Kropotkin Street issues into Zubovskaya Square. Beyond it begins the district of Devichye Field. At one time this was a desolate outskirt, stretching from Zubovskaya Square to Novodevichy Convent, from which it evidently derives its name. Houses were built in this district in the latter half of the 19th century, and particularly after 1886, when a series of University clinics was



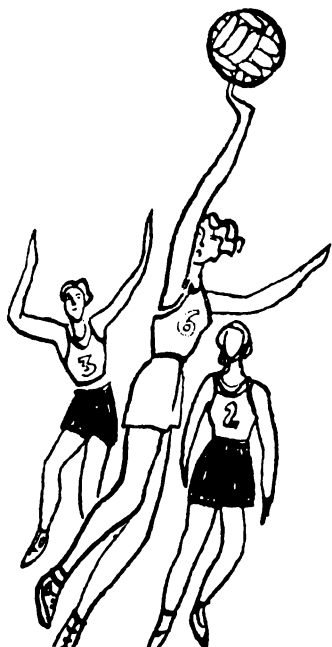
erected there. Up to 1911, however, it remained a large relatively open space, the scene of popular celebrations with show-booths, swings, merry-go-rounds, itinerant circuses, magic lanterns, etc. In our day Devichye Field is a splendid tree-shaded garden-square bounded on one side by Klinicheskaya Street, and on the other by Bolshaya Pirogovskaya Street.

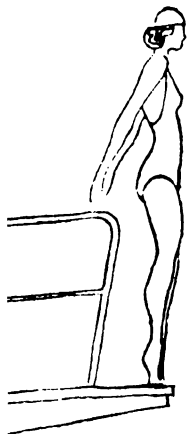
Opposite the eastern side of the square rises the massive edifice of the *Frunze Military Academy*, by L. V. Rudnev and V. O. Munts. Its architecture is very striking. A ten-storey edifice with a metrically regular pattern of windows rises atop a tall and very long base with a string of windows at the bottom, alternating with black polished pillars.

The interior finish of both the gala and educational premises is austere.

The Academy is 41 years old. It has trained numerous army officers. Some of them have won prominence, particularly in the last world war. To mention a few, they are marshals of the Soviet Union I. Bagramyan, S. Biryuzov, S. Budenny, L. Govorov, A. Grechko, A. Yeryomenko, I. Konev, R. Malinovsky, K. Meretskov, V. Sokolovsky, F. Tolbukhin, V. Chuikov, and others.

The garden opposite the Academy is graced by a bust of M. V. Frunze, one of the most prominent Civil War generals and later People's Commissar for Military Affairs.



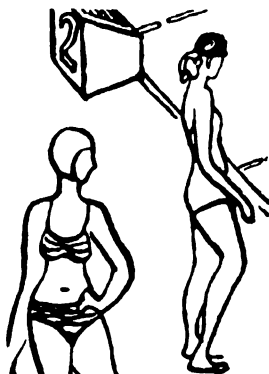


In the middle of the square is a statue of Lev Tolstoi by People's Artist S. D. Merkurov. In the vicinity of the square, in Lev Tolstoi Street, is the home of the great writer. Tolstoi bought the estate in the summer of 1882 and lived there until his removal to Yasnaya Polyana in 1901. In this period he wrote many of his works, and among them *Resurrection*, on which he laboured for ten years. Here he was visited by numerous friends and admirers, notably by Chaliapin who sang for his guests, and by composers

Rimsky-Korsakov, Anton Rubinstein, Rakhmaninov and Skriabin, who played their music for him. Other prominent visitors were Ostrovsky, Chekhov, Korolenko, Timiryazev, Stanislavsky, and Nemirovich-Danchenko. The artists Repin and Ghe painted portraits of Tolstoi in his study. Last but not least, here Tolstoi first met Gorky.

After Tolstoi's death his wife sold the estate to the Moscow City Administration, and it gradually fell into disrepair. In 1921 it was nationalized by decree of the Council of People's Commissars. It was visited by Lenin, who suggested that the historic and literary monument be restored. At present Tolstoi's home is a museum, and has the appearance which it had in the mid-nineties.

Klinicheskaya and Bolshaya Pirogovskaya streets are occupied by the numerous hospitals and clinics of the *Moscow Medical Institute*, which conduct extensive



medical research and treatment. A monument of Pirogov, the famous Russian doctor and founder of military surgery, stands before the building of the Burdenko Surgical Clinic. It is inscribed with Pirogov's words:

"Can anything be spiritually loftier than the title of honorary citizen given by the Motherland to one of its sons not for brilliant military exploits or material benefits, but for labour performed in behalf of enlightenment, science and civic duty. In giving me the title of honorary citizen, the representatives of the City of Moscow have, as it were, realized the ambition of my youth, when I prepared to dedicate my life exclusively to Moscow, the city where I was born and raised." The monument was unveiled in 1897.

Farther on, before the building of the 1st Moscow Medical Institute a monument to I. M. Sechenov, described by the great Pavlov as "the father of Russian physiology," was unveiled in 1958.

Bolshaya Pirogovskaya Street brings us to Novodevichy Convent, one of the most prominent historical and architectural landmarks of Moscow. It was founded in 1524 by Grand Duke Vasily III in commemoration of the liberation of Smolensk from Lithuanian rule. At the time it also served as a fortified outpost at the approaches to the city. It has powerful walls and towers, and stands upon an eminence on the Moskva bank, surrounded by large ponds. The convent, which was rebuilt in 1685-89, is an important relic of Russian late 17th-century architecture. Only the brick walls, the five-domed Smolensky Cathedral, and the so-called chambers of Tsarina Irina (the Godunovskiye Chambers) still remain of the original 16th-century structure. A many-tiered bell-tower became the pivot and apex of the ensemble after the reconstruction. Its wooden carved ico-

nostases, the murals in the cathedrals, and some of its icons, by the best masters of the time, are of great value.

In 1922 the convent was converted into a branch of the History Museum and contains valuable exhibits relating to Russian history of the 16th and 17th centuries.

The cemetery of the convent is traditionally the burial-ground of distinguished citizens, statesmen, writers, artists and actors. Many tombs are adorned with monuments and gravestones by noted sculptors and architects.

Beyond Novodevichy Convent, on an area of 176 hectares (435 acres) known as *Luzhniki*, bounded by a deep curve of the Moskva, opposite the Lenin Hills, is *Lenin Stadium*, built in 1956. It comprises a set of sports grounds and structures. A lime-tree alley leads from the main entrance to the central sports arena, a huge bowl with a football field. Its grandstands of 72 rows have a seating capacity of 103,000. The grandstands are covered with a sun-shade. A three-metre cornice girdling the outer vertical wall of the bowl diverts air streams from the stadium proper. Under the grandstands are 14 training gyms, judges' rooms, dressing-rooms, medical quarters, a TV relay studio, a two-screen cinema, and two restaurants.

The Palace of Sports, which is an indoor sports arena, is one of the most striking buildings of the Lenin Stadium. It has a seating capacity of 15,000 and is one of the largest sports halls of its type in Europe. It is equally well adapted for ice hockey and figure skating, and for track-and-field events, tennis, gymnastics and volleyball. It is also adapted for concerts and public rallies, for which purpose it has a removable stage and armchairs. The ceilings are sound-absorbing, eliminating the annoying drone usual in high-ceilinged auditoriums.

South-east of the main entrance are the grandstands of the modern swimming pool. Under the grandstands are training pools and lounges. The vast grounds of the Lenin Stadium contain a children's sports centre, 8 football practice pitches, 18 volleyball, 18 basketball, and more than 20 tennis courts. Furthermore, there are four courts for the Russian national game of *gorodki*. There are also special grounds for other sports, such as gymnastics, acrobatics, fencing, weight-lifting, wrestling and boxing.

The Lenin Stadium is the scene of many international championships and friendly contests. The sports events of the 6th World Youth and Students Festival took place there.

Projects are being drawn up to extend the sporting facilities of the stadium. An indoor track-and-field arena is to be built under the two-tiered bridge. Four indoor tennis practice courts will soon be available in the tennis sector. These will also be good for volleyball, basketball and other sports competitions. The seating capacity will be 3,500. An indoor skating-rink for ice-hockey and figure-skating practice will be erected near the Palace of Sports. Dimensions—61×30 metres.

A Sports Museum was recently founded at the stadium. It is small as yet, occupying just one hall. But in-



terest in it is growing. Nearly 200,000 people have visited it from various towns and villages of the Soviet Union and from 31 foreign countries.

The exposition gives an account of physical education in the Soviet Union, of the achievements of Soviet sportsmen in international contests and the friendly contacts which Soviet sportsmen maintain with sportsmen of 63 foreign countries. Visitors are prone to linger before the display of prizes won by the leading Soviet athletes in world and European championships and other international competitions. There is the imposing silver cup won by Soviet oarsmen at the Henley Regatta. The cup is the main prize, annually awarded to the winners of the eights. It is inscribed with the names of its former holders, to which the Soviet oarsmen have added theirs.

Souvenirs presented to Soviet sportsmen by foreign friends in remembrance of sports events are also on display.

**SVERDLOV SQUARE—KIROV ST.—
KOMSOMOLSKAYA SQUARE—SADOVAYA
ST.—PROSPECT MIRA—U.S.S.R. ECONOMIC
ACHIEVEMENT EXHIBITION—OSTANKINO**

From Sverdlov Square there are direct routes to three railway terminals.

To the right of *Teatralny Proyezd* are the remnants of the Kitai-Gorod wall with an archway leading to 25th October Street. On a green hillock is the *monument* to the pioneer of Russian book-printing, *Ivan Fyodorov*. The statue depicts Fyodorov leaning against a printing-press, examining a freshly printed sheet. The monument, by sculptor S. M. Volnukhin, was erected in 1909 near the first Russian printing plant, *Pечатny Dvor*, built during the reign of Ivan the Terrible in 1563, in which Fyodorov produced the first Russian printed book, *Apostol*, dated 1564. (*Pечатny Dvor* was located on the site of what is now the Institute of Archives at 15, 25th October Street.)

Teatralny Proyezd issues into *Dzerzhinsky Square*. The square has always been a busy one, but its appearance has changed. In the past it had a water hydrant in the middle, to which housewives flocked with their pails for water. It also had a cab and carriage stand. Near *Nikolskiye Gate*, at the foot of the Kitai-Gorod wall, there was a brisk trade in cheap prints, books, hot patties, ribbons, tapes, pins, needles and thread.

Today it is a handsome square with an imposing monument in the centre to F. E. Dzerzhinsky, outstanding Soviet statesman and Communist Party leader, the first chairman of the All-Russian Extraordinary Commission for Combating Counter-Revolution and Sabotage. The six-metre bronze figure of "Iron Felix," as Dzerzhinsky was called by his Party comrades, in a long cavalry coat and with uncovered head stands on a cylindrical base bearing a replica of the "Avenging Sword of the Revolution" badge. The author of the monument is Sculptor B. Vuchetich, and of the base, Architect G. Zakharova.

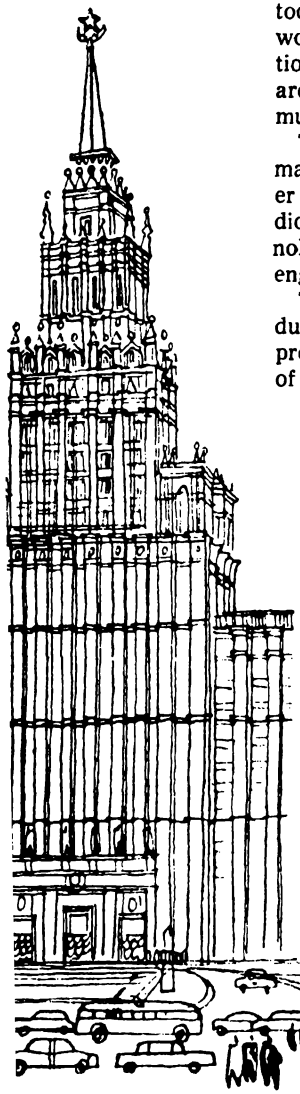
At this point the Kitai-Gorod wall turned south and descended to the bank of the Moskva. Archways in the wall provided access to the three main Kitai-Gorod thoroughfares—Nikolskaya (25th October), Ilyinka (Kuibyshev) and Varvarka (Razin) streets. In 1934 the Kitai-Gorod wall was removed, making way for a wide thoroughfare, contiguous with the streets mentioned above.

On the left side of Dzerzhinsky Square is the *Detsky Mir* (Child's World) Department Store. The four storeys of the spacious building are linked by eighteen escalators.

Our ramble now takes us to Nogin Square. Along the way, on the left, we see the building of the *Polytechnical Museum*, founded in 1872 by a group of progressive Russian scientists, members of the Society of Natural Science, Anthropology and Ethnography. At present the museum is in the charge of the Society for the Popularization of Political and Scientific Knowledge. Most of its exhibits illustrate Soviet engineering applied in diverse branches of industry.

More than 20,000 exhibits—machine





tools, machines, devices, instruments, working models, dummies, and collections of primary and finished products—are on display in the 50 halls of the museum.

The museum has departments of machine-building, energetics, hydropower engineering, metallurgy, mining, radio and communications, chemical technology, computer electronics and textile engineering.

The exposition opens with an introductory sector dedicated to the newest problem of our time—the exploration of outer space. A large model of the globe is installed in the hall with an artificial earth satellite circling it. Beside it stands a model of the final stage of the space rocket which reached the moon on September 12, 1959.

Coloured posters on the walls tell of the life and work of K. E. Tsiolkovsky, the Russian scientist and founder of astronautics.

The museum conducts summary tours of the exposition and special classes, Sunday readings of "News in Science and Technology," lectures on the latest engineering developments and industrial progress, scientific

and technological conferences, seminars on urgent problems of modern engineering, and many other fixtures imparting a knowledge of modern engineering and progressive labour practices. The museum library has a fine collection of books and journals on engineering and science in the Russian and foreign languages.

The building also houses the Central Lecture Hall of the Society for the Popularization of Political and Scientific Knowledge, where lectures are held daily in all branches of science, engineering, literature and art.

Opposite the Polytechnical Museum is the *Museum of the History and Reconstruction of Moscow*. Its name speaks for itself. The museum contains hundreds of exhibits illustrating the history of old and modern Moscow. In the last few years the museum has enhanced its collection with valuable finds made during the building of the subway lines and during other underground work.

Photographs depict pre-revolutionary Moscow. They are of great interest, because many of the spots are totally unrecognizable now, after the city's reconstruction.

The museum owns canvases on Moscow's history by Academician Apollinary Vasnetsov.

Farther on, between Kuibyshev and Razin streets, are the premises of the *Central Committee and Moscow Regional and City Committees of the Communist Party of the Soviet Union*.

Nearer Razin Street, in little Nikitnikov Pereulok, is the Church of Our Lady of Georgia, a splendid example of early 17th-century architecture.

Dzerzhinsky Square is linked with Kirovskiy Vorota by Kirov Street, which was a business centre of the industrial and commercial bourgeoisie in the not so distant past.

In the beginning of the street, house No. 7, is the *Moscow Club of Science and Technology*, a meeting place of scientists, engineers and innovators. They discuss problems relating to the popularization of the latest achievements in the designing of machines and instruments, points relating to their manufacture, and the progressive experience of the leading industries and individual innovators. The club conducts tours of plants and factories, offers consultations, and sponsors lectures by experts directly at industrial plants.

Near Kirovskiy Vorota is the *Central Post Office*, built in 1911.

Opposite the Post Office is an edifice by Bazhenov, built in the late 18th century. Before the Revolution it was occupied by a school of painting, sculpture and architecture, which trained many prominent Russian artists. Such distinguished painters as Perov, Savrasov, Shishkin, Makovsky, Korovin and Levitan were associated with the school both as students and teachers. V. V. Mayakovsky, who besides being a poet was also a gifted artist, attended the school.

On the square near Kirovskiy Vorota, in the beginning of Chistoprudny Boulevard, a monument has been installed in 1959 to A. S. Griboyedov. The four-metre-high bronze figure of the poet and playwright is mounted on a grey granite base. The bronze curtain that drapes the foot of the monument is raised, as it were, to reveal the gallery of characters in Griboyedov's immortal *Wit Works Woe*.

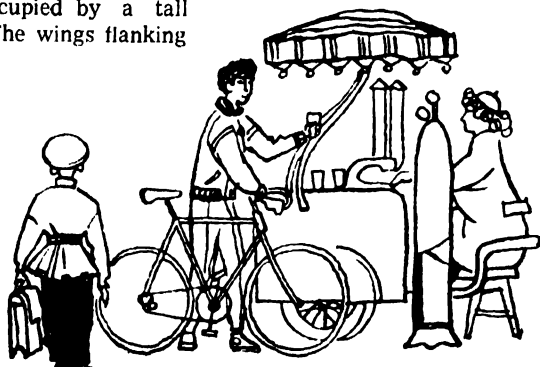
The monument is by Sculptor A. Manuilov and Architect A. Zavarzin.

In Bolshevistsky Pereulok on the right-hand side of Kirov Street, past Kirovskiy Vorota, is one of the most appealing institutions of Soviet Moscow—the *City House of Pioneers*.

Along the relatively short stretch from Kirovskiy Vorota to Sadovoye Circle there is a curious mingling of architectural styles. House No. 33 is a modern structure built along simple and familiar lines. Alongside (No. 39) is a structure, the Central Statistical Administration of the Council of Ministers of the U.S.S.R., in the style of total constructivism, erected after a design by the eminent French Architect Corbusier. Wedged in between the two is a typical aristocratic mansion of the late 18th century (No. 37). On the opposite side of the street is another 18th-century mansion, built by the famous Kazakov. In the vicinity, Architect Velikovskiy also paid homage to constructivism by erecting another structure (Ministry of Trade) of glass and concrete devoid of all adornments (1925) at 47, Kirov Street.

Maly Kharitonyevskiy Pereulok leads from Kirov Street to Bolshoi Kharitonyevskiy Pereulok, in which Pushkin spent his childhood. Opposite the ancient 17th-century stone mansion of the Princes Yusupov (House No. 21, now occupied by the U.S.S.R. Academy of Agriculture) was the famous Yusupov Garden—a resort of the Moscow nobility. The Pushkins resided in the vicinity.

Kirov Street ends at Sadovoye Circle. We drive into Lermontov Square by Kirovskiy Proyezd. The square bears the name of the eminent Russian poet, Mikhail Lermontov,⁴³ who was born in a house on the corner of the square and Kalanchovskaya Street. Today the site is occupied by a tall building. The wings flanking



the multi-storey central edifice, an office building, are dwelling blocks with 11,000 sq. metres of floor space. The ground floors are occupied by a kindergarten, shops, and a Metro vestibule.

The central edifice houses the offices of the Ministry of Transport Engineering. The 24 storeys of the central edifice, plus the star-topped spire, rise 133 metres. The wings are eleven-storeyed. The building was completed in 1953.

Along Kalanchovskaya Street we descend to *Komsomolskaya Square*—the square of three railway stations. It is one of Moscow's busiest spots. Thousands of people throng it from morning till night—new arrivals to the city, passengers leaving it, and people who come to meet or see off their friends. On the northern side of the square (to the left) is the old *Leningrad Station* (1851) of the *Oktyabrskaya Moscow-Leningrad Railway*. Beside it is *Yaroslavl Station*, built in 1906 in the style of an



ancient Russian fairy-land manor. It is the terminal of the long 9,000-kilometre Moscow-Vladivostok railway, and of the direct Moscow-Peking passenger route. The flow of passengers to and from Yaroslavl Station, together with commuter traffic, totals more than 200,000 passengers daily, and in summer, when numerous Muscovites move to the delightful summer resorts along Severnaya Railway, the total is almost double that number.

Wedged in between Leningrad and Yaroslavl stations is the surface vestibule of Komsomolskaya Metro Station—one of the first Metro stations built in 1935, and of Komsomolskaya-Koltsevaya Metro Station erected in 1952.

Kazan Railway Station occupies the entire southern (right) side of the square. The building was begun on the eve of the First World War, but was completed only in 1926. Thus Kazan Station is the newest in the capital. It was designed by Academician A. V. Shchusev, who made skilful and harmonious use of various architectural motifs dominant in some of the ancient buildings of Kazan, the capital of the Tatar Autonomous Republic. The central tower of the station is reminiscent of one of the Kazan Kremlin towers—that of Suyumbeki (17th century), with which many Tatar legends are associated. Unlike its neighbours, Kazan Station is providently large to cope with the huge flow of passengers passing through it daily. It has spacious waiting rooms, a huge restaurant, a hotel for transit passengers, and a few halls for children. More than 100,000 passengers are serviced by the station every day.

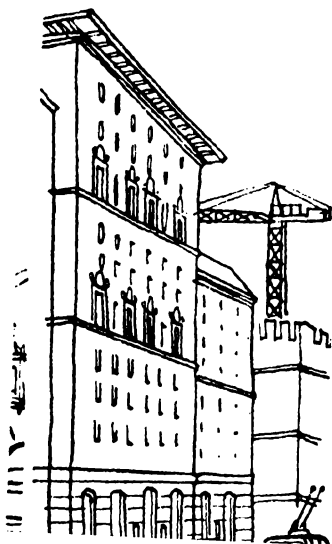
On the western side of the square, beyond the Okruzhnaya Railway viaduct, towers the 26-storey *Leninogradskaya Hotel*, opened in 1954. The area of all the

premises available in the hotel is 25,000 sq. metres, comprising 350 rooms and two- and three-room suites, halls, lobbies and lounges, two restaurants and a café. The 20th storey opens on all four sides upon a flat roof commanding a fine view of Moscow. The interior decorations, however, are overly sumptuous.

We leave Komsomolskaya Square by Orlikov Pereulok for Sadovaya-Spasskaya Street, and head for Kolkhoznaya Square. Here our eye is drawn to the building of the former alms-house, now occupied by the Sklifosofsky First Aid Institute. Among the most striking features of this fine specimen of Russian late 18th-century architecture is a double colonnade, whose centre curves outwards toward the approaching sight-seer, adding greatly to its majestic appearance, further enhanced by the cupola crowning the edifice. The building was designed by Architect Nazarov, assisted to some extent by one of the most gifted architects of his day, Giacomo Quarenghi, famous for the buildings he erected in Petersburg (Leningrad). The edifice was built for Count

Nikolai Sheremetyev in memory of his wife, a serf-actress, whose curious story we shall tell in connection with the palace-museum in Ostankino.

We turn right from Kolkhoznaya Square into Prospect Mira. It assumed its present-day appearance a mere fifteen years ago. The Meshchanskaya streets, of which there are four (the biggest was renamed Prospect Mira—the Street of Peace—



Tr.) took shape outside the city walls. In the past they were inhabited by artisans and petty tradesmen. In the mid-18th century the eastern side of the Meshchanskaya neighbourhood was nothing but fields and vegetable patches. These wide-open spaces caused Peter I to transfer the Apothecary Garden of Medicinal Herbs from its former site at the foot of the Kremlin wall to that street. The garden is still there (28, Prospect Mira), but has since 1805 become the *Botanical Garden of Moscow University*. In its 250 years the garden has developed from the "apothecary's patch" of Peter's Rus into a research and educational institution which in its time served as a scientific laboratory for many distinguished Russian botanists.

The Botanical Garden has cultivated many new types of decorative plants for the parks and public gardens of Moscow. It has helped botanists in Leningrad, Yalta, Sukhumi, Gorky and other cities to lay out and cultivate botanical gardens of their own, and when in 1950 a new botanical garden of the University was laid out on the Lenin Hills, it came to its assistance. Today that second botanical garden on the Lenin Hills, area 45,000 hectares (111 acres), has more than 30,000 trees and shrubs and an interesting collection of fruit-bearing plants.

The old Botanical Garden in Prospect Mira is an ocean of flowers—roses, phloxes, dahlias, peonies, gladioluses and other flowers widespread in the gardens and parks of the Soviet Union. But that is not its only ornament. Subtropical plants have been wintering here in the open for quite a number of years. Among them is the ginkgo, a very old and rare plant extant only in a few points of the globe, the *Victoria cruziana*, a giant aquatic plant of northern Paraguay, and other rare plants.

Although the area of the garden is not very big—just 6 hectares (about 15 acres), its collection of plants numbers about 4,000 specimens.

It corresponds and exchanges seeds with 140 foreign botanical gardens.

In the latter half of the 19th century a few wealthy mansions were built along Pervaya Meshchanskaya, the street now renamed to Prospect Mira. But they did little to change the general appearance of the placid provincial street with its one- and two-storey cottages and flower-gardens.

Pervaya Meshchanskaya ended at *Riga Station*, of the Kalinin Railway. This was formerly the city limit, the Krestovskaya Zastava or city barrier, marked by two large water towers of the Mytishchi waterworks. Beyond it was Pyatnitskoye Cemetery (which exists to this day) and the city garbage dump.

Tremendous funds and a truly gigantic labour effort were needed to turn this former suburban thoroughfare into a modern neighbourhood. Thousands of cars, buses, trolley-buses and tram-cars move along the broad asphalt highway. On both sides of it stretch new buildings—dwellings, institutes, offices and plants (the giant printing plant, for instance, in house No. 52). Building continues in high gear to this day.

A new street, Pervaya Yaroslavskaya, was opened in 1956. It arose in an empty lot with all its large houses, school and college buildings, and hotels. The new thoroughfare leads right of the highway to the suburban railway station where many new tall houses are under construction for the builders of the Metro.

The new thoroughfare passes hard by an ancient church, a relic of 17th-century architecture. In the day of Yury Dolgoruky, the founder of Moscow, there was a trade route to Rostov-Veliky, Suzdal and Yaroslavl

in place of the present-day highway. In the mid-14th century, when the Troitse-Sergievsky Monastery (now in the town of Zagorsk) was founded 70 kilometres (44 miles) outside Moscow, the road became a lively thoroughfare. Thousands of pilgrims walked along it to the monastery, and among them were boyars, princes, tsars and tsarinas. In one of the villages along the way Tsar Alexei Mikhailovich built a roadside palace, and the owner of the



village, Princess Trubetskaya, built the Church of Alexei in its vicinity. The village then became known as Alexeyevskoye, which name has survived to this day for that particular locality. The mid-17th century church has also been preserved. The unknown architect has adorned the shapely edifice with white architectural embellishments that stand out strikingly against the red of the brick walls. Its attractively framed high windows, the intricate designs on the cornice, and a two-tiered girdle of caps round the five-domed superstructure testify to the excellent taste of its commoner-builders.

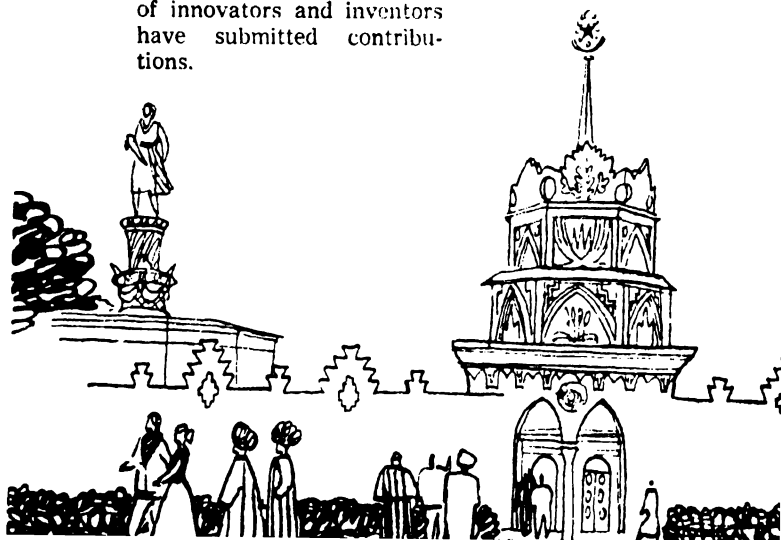
Prospect Mira leads to the *Exhibition of Economic Achievement of the U.S.S.R.*, whose well-known 24-metre steel statue, "Worker and Collective-Farm Woman," by Mukhina (1938), and the gold star crowning the 100-metre (330-feet) tip of the main pavilion, are visible from afar.

The Exhibition grounds cover an area of 216 hectares (534 acres). This exceeds the area of the latest World Exhibition in Brussels where 54 countries were represented.

The Exhibition of Economic Achievement of the U.S.S.R., opened in 1959, has replaced the industrial, agricultural and building exhibitions which operated previously.

It is a good medium for the study and popularization of Soviet economic progress. It mirrors all technical gains, and demonstrates advanced production methods and techniques in industry, building and agriculture.

All that is on display at the Exhibition has been created by the labour and talent of the people. All the finest, most progressive ideas achieved through innovation by the most advanced workers in the national economy is reflected in the wealth of exhibits submitted to the Exhibition. The Exhibition has very many contributors. To the section of industry and transport alone, 73 economic councils, 15 ministries and departments, 1,300 industrial enterprises, 350 research and designing institutions, and hundreds of innovators and inventors have submitted contributions.



The Exhibition has four sections. The first is the general section. It consists of the Main Pavilion, the 15 pavilions of the Union Republics and the "Science," "Peaceful Atom," "Public Education and Higher Schools," "Health Services and Medical Industry," "Labour Reserves," "Young Naturalists and Technicians," "Physical Culture and Sports," "Centrosoyuz," "Hydro-Meteo-Service," "Soviet Books," and "Children's Toys" pavilions.

The second section is devoted to industry and transport. It has 18 pavilions.

The agricultural section has 22 pavilions and more than ten pavilions comprise the building section. The pavilions and open-air displays of the latter are located at 30, Frunzenskaya Embankment.

Altogether, the Exhibition has over 300 different structures and installations.

It illustrates the latest machines and techniques now employed in the national economy of the Soviet Union. See the "Machine-building Industry" Pavilion, for example, and the open-air display grounds around it. There is, among the exhibits, a powerful TU-104A jet passenger liner, and a model of the turboprop TU-114, which flew non-stop from Moscow to New York in June 1959. There are also models of other passenger planes.

The two pavilions devoted to atomic power are certain to attract the visitor. They illustrate the basic principles of nuclear physics, the operation of an atomic reactor and the reactor itself. Among their exhibits is an installation for thermonuclear research and models of atomic power stations.

The "Science" Pavilion has a comprehensive display of the Soviet earth satellites and space rockets.

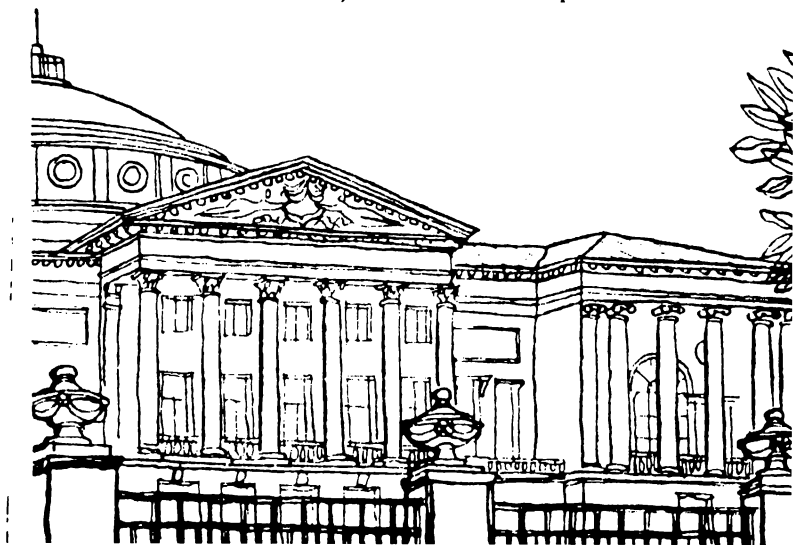


Machinery used in Soviet agriculture is on review in the agricultural section. In the U.S.S.R., a total of 500,000 agronomists, veterinarians and animal breeders, engineers and other specialists are employed at present in agriculture.

The total grain harvest has climbed to 8,500 million puds (about 2,750,000 hundredweight) a year. The development of 36,000,000 hectares (about 89,000,000 acres) of virgin and disused land yielded striking results. Kazakhstan, for example, now produces six times more grain than in 1953, and Altai Territory has increased its output of grain nearly tenfold.

On display at the Exhibition are over 260 different crops and 1,660 new varieties cultivated by Soviet selectionists.

The Exhibition is a splendid recreation resort. It has theatres, concert grounds, cinemas, a circarama cinema, cafés, restaurants, shashlik parlours, bars, and ponds for angling and boating. Most important, it has lots of fresh air. The grounds are located in a large wooded area. Aside from its own flower nurseries, orchards and planta-



tions, it is bordered by the big Dzerzhinsky Recreation Park and the Main Botanical Garden of the Academy of Sciences of the U.S.S.R.

The Exhibition has several entrances. By the gate issuing into Dzerzhinsky Recreation Park we come to the famous *Ostankino Palace*, which is now a museum. From the eighteen forties to the Revolution of 1917 it was the suburban estate of one of Russia's wealthiest families, the descendants of Count Pyotr Sheremetyev, field-marshal and companion of Peter I. The Ostankino estate covered an area of more than 1,000 hectares (2,450 acres), half of which was woodland whose mighty oak-trees and cedars up to eight metres (25 ft.) in circumference were an object of general wonder and admiration. The remnants of this once mighty forest have now become a state preserve, in which are located the *Dzerzhinsky Recreation Park* and the *Main Botanical Garden of the U.S.S.R. Academy of Sciences* (400 hectares, or 990 acres). Some of the grounds have been turned over to the agricultural section of the Exhibition.

The Ostankino Palace is a work of art. The edifice, erected by serf labour, is of timber (late 18th century). Among the serfs were gifted architects, painters, carvers, sculptors and carpenters. The building was supervised by a capable serf-architect, Pavel Argunov, a man of excellent taste, who designed the palace.

The interior decorations are not merely magnificent. They are executed with artistic perfection. The elegant carvings in wood, the vivid, picturesque ceilings, the sculptural embellishments, the tiled stoves, and the parquet floors, are all in superb taste.

Take the parquet, for instance. Each hall has its own design of flooring, artfully composed from differently coloured wood species. The birch, pine, nut and oak in combination with rosewood, boxwood, mahogany and

ebony produce both geometrical and intricate flowerlike designs, which give the floor the appearance of an expensive carpet. In the round hall, known as the Rotunda, the flooring is composed of eleven different precious wood species with tin and mother-of-pearl incrustations.

The palace halls are filled with valuable paintings and sculptures by great Western artists and sculptors of the 17th and 18th centuries, rare engravings, cut-glass and porcelain. The biggest hall of the palace was a theatre—the pride and glory of Ostankino.

Nikolai Sheremetyev, owner of the palace, was a connoisseur of music and an ardent lover of the stage. It was, in effect, for the sake of the theatre that he built his Ostankino palace. The theatre, of course, was to him merely a source of home entertainment and vanity. Only men of his own station were invited to the performances. On occasion, up to 200 such guests gathered. The performances were lavishly appointed. Serf-actresses appeared on the stage wearing costly jewellery—the property of Sheremetyev. Among his many thousands of serfs Sheremetyev, who had an exceptionally keen eye for talent, picked the most gifted performers, forming a fine company of 200 actors, actresses, singers, musicians and dancers.

The gifted actress Praskovya Kovalyova-Zhemchugova was the pride of the company. Her acting had the quality of inspired sincerity and profound understanding, and her dramatic soprano was exquisitely pure and expressive. The fate of all Ostankino was closely associated with her own. Still a child, she was taken into the theatre company from the poor home of a serf-peasant ironsmith. Her extraordinary beauty, talent and good nature won the love of her master. A year before her death, in the prime of her beauty and talent, Kovalyova became the Countess Sheremetyeva.

With Kovalyova-Zhemchugova's retirement from the stage and Sheremetyev's subsequent removal to Petersburg, the famous Ostankino serf-theatre, which holds a prominent place in the history of the Russian stage, fell into disrepair.

The Exhibition grounds communicate with the *Main Botanical Garden of the Academy of Sciences of the U.S.S.R.*

The garden was officially opened in July 1959, but work on it had continued previously for about 15 years. In fact, the garden was instituted in 1945 to mark the 220th anniversary of the Academy of Sciences.

Its purpose is to develop the theory and practice of plant acclimatization, planting and ornamental gardening. It engages in the experimental study of the evolution of plants and their adaptability in different environments, and seeks ways and means of extending the range of cultivated plants. Furthermore, it conducts an extensive exchange of seeds and plants with botanical institutions in the Soviet Union and abroad.

In connection with the Seven-Year Economic Development Plan the botanists there have tackled problems of agricultural importance, such as the development of a new type of perennial wheat and the cultivation of wheat and couch grass hybrids for animal feeds, etc.

The Botanical Garden has a few valuable collections. Its exposition of useful wild plant life contains up to 600 types of various edible plants, plants usable for animal feed, and honey-bearing, medicinal, aromatic, industrial and ornamental plants. Its collection of trees, covering an area of 75 hectares laid out as a park, contains 1,800 forms of trees and shrubs. The collection of roses consists of over 16,000 exhibits and 2,000 varieties.

Some six hectares are under the Garden of Constant Bloom, where tulips, lilac, irises, peonies, jasmín, lilies, gladioluses, phloxes, asters and other flowers bloom in a caleidoscopic succession from early spring to late autumn, producing an unforgettable mixture of colours and hues.

The Main Botanical Garden is really a system of gardens presenting various kinds of landscapes. The gardens are laid out in a large park covering over 360 hectares (890 acres). Nature-lovers make fascinating excursions here into the world of plants.

The grounds are crossed by a total of 41 kilometres of paths and alleys. These traverse groves and sunlit lawns, follow the banks of ponds, and emerge at the foot of artificial mounts and hillocks. Picturesque landscapes and the ocean of flowers and rare plants make an outing in the garden interesting, pleasant and instructive.

The Main Botanical Garden of the Academy of Sciences of the U.S.S.R. is one of the world's biggest botanical gardens. It exchanges seeds and specimens with 140 botanical institutions in 69 countries.

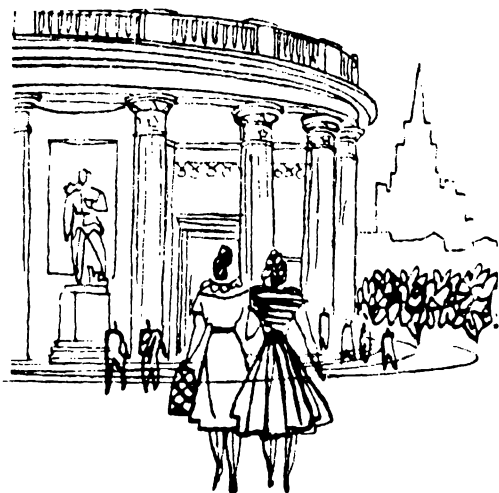
THE METRO

The first time an underground railway was discussed for Moscow was before the Revolution. The City Duma debated the matter repeatedly. But the operators of public conveyances and real estate owners opposed the venture stubbornly. It went against their interests.

After the Revolution these obstacles were removed. When the progress of socialist building furnished enough resources for an undertaking of such magnitude, the Central Committee of the C.P.S.U. and the Soviet Government adopted the decision to build a subway.

The heaviest traffic was always in the north-eastern part of the city, in the vicinity of the three big railway stations—terminals of routes to all ends of the country and of numerous suburban lines. And that was naturally where work began on the first section of the Metro, the line from Komsomolskaya Square via the city centre to Gorky Recreation Park, with a branch-line from Okhotny Ryad to Smolenskaya Square.

Thousands of Communists and Komsomol members were sent by their organizations to work on the subway project. They were that integrating element which unified the general effort and won undying renown.



The first section of the Metro constituted 11.5 kilometres of double tracks. It was opened to the public on May 15, 1935. In the meantime, work began on the second section from Smolenskaya Square to Kiev Station; Revolution Square to Kursk Station; and Sverdlov Square to the Sokol workers' estate along Leningrad Highway.

Accumulated experience and the progress made by industry in the interim provided the builders of the Metro with superior techniques and equipment, which greatly reduced building schedules. In December 1936, a new subway line crossed the Moskva over a specially-built 500-metre-long bridge and reached Kiev Railway Station by a shallow tunnel.

In March 1938, after the Pokrovsky radius had been completed, direct traffic was inaugurated between the Kursk and Kiev railway stations. The opening of the Gorkovsky radius from Sverdlov Square to the Sokol

workers' estate in September 1938 completed the second section of the Metro.

During the Great Patriotic War work went on in the third section. Builders faced tremendous difficulties. Many skilled and experienced workers had joined the army. Materials had to be used very economically. Innovators sought substitutes for scarce materials and tools. There was also the added difficulty of laying tunnels under the Moskva River and the drainage canal. But the builders defied all obstacles to put the new lines—from Sverdlov Square to the Likhachov Motor Works and from Kursk Station to Izmailovo Recreation Park—into operation in 1943 and 1944 respectively.

In war-time 1944, work began on the fourth section—the Metro Circle. The Big Circle, as it is commonly called, was put into operation in sections. Traffic was first opened on the section from Park Kulturi (Gorky Recreation Park) to Kursk Railway Station (about 7 kilometres) in January 1950. Two years later Kurskaya Station was linked with Belorusskaya Station (7 more kilometres), and in another two years, March 1954, the Belorusskaya—Park Kulturi stretch completed the almost 20-kilometre-long circle. This annular route runs through 18 city districts, touches 7 of the city's 9 railway terminals and crosses the other lines at stations where passengers can change to trains running radially.

In January 1960, the total length of operating lines was 81 kilometres.

The names of most of the stations are derived from the districts in which they are located, thus helping passengers to find their way around.

The Sokolniki—Universitet line traverses the city from north-east to south-west via the stations Krasnoselskaya, Komsomolskaya, Krasniye Vorota, Kirovskaya, Dzerzhinskaya, Okhotny Ryad, Biblioteka Lenina, Kropotkin-

skaya, Park Kulturi, Frunzenskaya, Sportivnaya, Leninskiye Gory and Universitet.

The Pervomaiskaya—Kievskaya line runs from east to west via Izmailovskaya, Stalinskaya, Elektrozavodskaya, Baumanskaya, Kurskaya, Ploshchad Revolutsii, Arbatskaya and Smolenskaya. Another line operating in the same direction is the Kalininskaya—Fili line with the following intervening stations: Arbatskaya, Smolenskaya, Kievskaya, Studencheskaya and Kutuzovskaya.

The Sokol—Avtozavodskaya line runs from north-west to south via Aeroport, Dynamo (stadium), Belorusskaya, Mayakovskaya, Ploshchad Sverdlova, Novokuznetskaya and Paveletskaya.

The following stations are on the Big Circle route: Park Kulturi, Kaluzhskaya, Serpukhovskaya, Paveletskaya, Taganskaya, Kurskaya, Komsomolskaya, Botanichesky Sad, Novoslobodskaya, Belorusskaya, Krasnopresnenskaya and Kievskaya. A branch line runs from Botanichesky Sad to the Exhibition of Economic Achievement via Rizhskaya and Mir stations.

An average of 2,700,000 passengers travel by the various Metro lines every day. Peak passenger traffic is from 7 to 10 a.m. and 5 to 8 p.m. In these six hours the Metro carries almost half of its daily passengers.

Work is in progress on a nine-kilometre radial line from Kaluzhskaya Station via Oktyabrskaya Square to the Noviye Cheryomushki neighbourhood in the South-Western District. This line will eventually be connected with Botanichesky Sad Station, crossing Nogin Square and Trubnaya Square.

A line is also being laid from Fili Station to the Mazilovo neighbourhood, where a large housing development is going up.

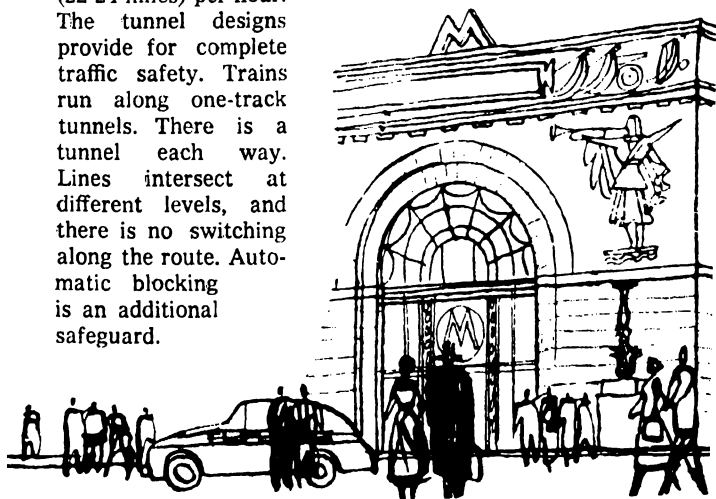
The builders meet up with difficulties every inch of their subterranean way. They must not interfere with

the city's busy life as they go along, and avoid damaging the city's vast underground network of gas pipes, water conduits, telephone lines, sewers, etc. Natural obstacles keep arising all the time, of which water is the most treacherous. They come upon soils which they cannot extract without first drying or freezing them.

The Moscow Metro is an amazing feat of engineering. It provides rapid, punctual, uninterrupted and absolutely safe traffic. It is equipped with all the latest machinery and technical aids, and has a superior air-conditioning system which keeps the temperature in the sub-surface stations down at 20°C. in summer and up at 12-14°C. in winter.

Escalators take passengers to and from the deep stations (the majority) at a rate of 70 to 80 centimetres per second. The trip from the surface underground, or vice versa, takes between one and two minutes, depending on the depth of the station.

The average velocity of the subway trains, with the stops, is 35 to 38 kilometres (22-24 miles) per hour. The tunnel designs provide for complete traffic safety. Trains run along one-track tunnels. There is a tunnel each way. Lines intersect at different levels, and there is no switching along the route. Automatic blocking is an additional safeguard.



The Moscow Metro is also of considerable interest architecturally. Its spacious, flood-lit and air-conditioned stations are magnificently decorated. They are made to bear the tremendous weight of the soil and surface structures above them with ease and perfect security. The sense of ease and security is amplified by the decorative finish of their vaults. Walls and columns finished in polished marble, stained glass or glazed tiles add to the sensation of airy space. The passenger is spared the oppressive "subway" feeling.

Natural finishing materials available in the Soviet Union were used extensively in the interior decorations of stations and vestibules. There is the light grey Ufaei and white pink koelga marble from the Urals; Georgian shrosha marble, which is dark red with white veins; the yellow-pink Crimean Biyuk-Yankoi marble; Ukrainian labradorite, and red porphyry from Lake Onega. The polished marble surfaces are durable and easily dusted and washed.

Every station has a distinctive design. The ornaments follow a definite theme associated with some given date, place or event.

The decorations of the Ploshchad Sverdlova Station, for instance, follow theatrical motifs because the station adjoins the city's leading theatres. It is adorned with columns bearing porcelain bas-reliefs illustrating the arts of the peoples of the U.S.S.R. The white marble walls, cut-glass chandeliers in bronze settings, and gilded porcelain have a cheerful appearance.

The adjacent Ploshchad Revolutsii Station is entirely different. Its lines are simple and clear-cut. Arches of dark red marble span the passages between the hall and the platforms. They rest upon black marble bases, which simultaneously serve as pedestals for bronze statues illustrating themes of revolution

and socialist construction. The eighty statues are by Manizer.

Kievskaya Station is different again. Two rows of stately marble-faced columns, ceiling ornaments, the mosaic of the marble flooring, the stucco mouldings on the capitals, and walls finished in marble of different colours—all this lends the station a vivid and colourful southern appearance.

Mayakovskaya Station is regarded as one of the finest. Architect Dushkin used stainless steel, ribbed strips of which are set in the dark marble of the arch pillars, to achieve an effect which is both simple and impressive. The pillar bases are faced with dark pink rhodonite. The oval base of the ellipsoid cupola is stressed by the lighting which illuminates 35 colourful mosaics.

The sculptures, murals and mosaics at the Metro stations built during the Great Patriotic War illustrate the heroic war effort of the Soviet people. Novokuznetskaya Station, for instance, is ornamented with stucco bas-reliefs of battle scenes and with medallions bearing portraits of celebrated old-time Russian generals—Alexander Nevsky, Dmitry Donskoi, Dmitry Pozharsky, Alexander Suvorov, and Mikhail Kutuzov.

Paveletskaya Station has a mosaic of 100 sq. metres portraying the military parade in Red Square on November 7, 1941.

The portal of Izmailovskaya Station bears the inscription: "Glory to the



Partisans." The same theme is impregnated in the architectural design of the station itself.

The architectural and aesthetic embellishments of the stations and vestibules along the Big Circle are of even greater scope and beauty. There are many mosaics, and stained glass was used there in its own right for the first time.

Komsomolskaya-Koltsevaya Station, we daresay, is today the most festively ornamented and the largest of all the operating stations. Seventy-two octahedral pylons finished in Uzbek gasgan marble support the airy vault, which is richly adorned with artistic stucco designs. The colour scheme is superb. Eight mosaics composed of hundreds of thousands of fragments of marble, granite, jasper and smalt decorate the ceiling of the station's central hall.

Mosaics were also extensively used in the decorations of Belorusskaya and Kievskaya stations of the Big Circle. The architectural adornments of Belorusskaya Station depict the heroic struggle of the Byelorussian people against the fascist invaders and the peaceful labour of Soviet Byelorussia. The illustrations are given in mosaics, sculptures and decorative ornaments. Bowls of marble and cut-glass replace ordinary chandeliers. The ceramic floor tiles create the impression of a colourful carpet.

Kievskaya Station was designed by Kiev architects. Here again mosaics, of which there are eighteen, serve as the chief adornment. They are composed of rare stone and smalt fragments, framed in intricate ornamental stucco designs. The mosaics depict memorable events in the history of the Ukrainian and Russian peoples from the Pereyaslavskaya Rada of 1654 down to our day.

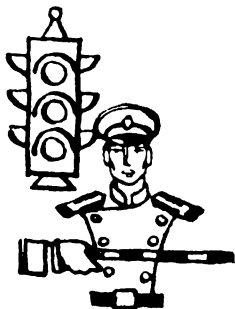
Novoslobodskaya Station is distinguished by its stained-glass panels, used for the first time in decorating subway palaces. The vignettes are designed after the

fashion of ancient Russian embroideries and fabrics. All 32 of them are by Riga artists.

The new trend in interior decoration is evident in the new stations. Architects strive for greater simplicity and for modest and rational solutions.

Leninskiye Gory Station, for example, which was built in 1959, differs from earlier stations for its architectural simplicity, dimensions, attractive and inexpensive finish, and volume of light and air.

USEFUL INFORMATION



Vehicles and pedestrians keep to the right. Traffic is controlled by means of traffic lights: red—stop; yellow—attention; green—go. Traffic militiamen give signals with a short baton. Raised verti-

cally, the baton orders a stop. Honking is prohibited. Roads with heavy traffic may be crossed only at specially designated places.

INQUIRIES about private addresses and addresses of organizations, museums, theatres, cinemas, parks, local and inter-city transport routes, etc., are made at Mosgorspravka Inquiry Booths available at all railway and Metro stations (open from 8 a.m. to 11 p.m.) and in almost all the big thoroughfares and squares (open from 10 a.m. to 6 p.m.).

Private addresses may also be obtained at the Address Bureau, Militia Administration, 3 Pushechnaya Street.

Inquiries concerning property lost in the Metro are made at the Lost Property Department, Komsomolskaya Station, Tel. 90-21-40, ext. 1085; in trams and trolley-buses, Lost Property Department, 22 Raushskaya Embankment, Tel. 33-00-18, Ext. 139; in buses and taxis,

Lost Property Department, 76 Bolshaya Gruzinskaya, Tel. 50-13-70.

Inquiries concerning lost documents are made at the Lost Property Department, Militia Administration, 38 Petrovka, Bld. "A" daily from 10 a.m. to 5 p.m. (except Sundays), and at Mosgorspravka Inquiry Booths.

IN EMERGENCIES dial 03 for ambulance; 01 for fire brigade; 02 for the militia; 09 for information. Traffic accidents are checked at the Inquiry Desk of the Militia, Tel. 94-54-92.

TRANSPORT AND COMMUNICATIONS. Inquiries concerning train arrivals and departures are made at Mosgorspravka Inquiry Booths or the information desks of respective railway stations.

Byelorussia Station—Tels. 51-80-00 and 51-81-00

Kazan Station—Tels. 90-20-55 and 66-92-64

Kiev Station—Tel. 43-55-46

Kursk Station—Tels. 97-05-20 and 97-82-50

Leningrad Station—Tel. 62-95-90

Paveletsk Station—Tel. 31-42-37

Riga Station—Tel. 66-02-42

Savyolovo Station—Tel. 51-70-79

Yaroslavl Station—Tel. 66-73-28

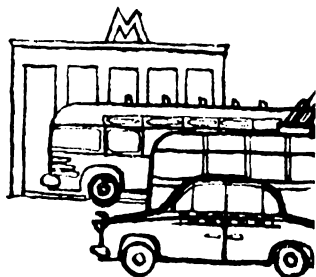
The information and booking offices of domestic airways are at 1/3 Maly Cherkassky Pereulok, Tel. 23-46-45, and at the airports:

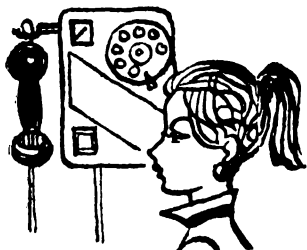
Vnukovo—Tel. 95-66-00

Bykovo—Tel. 72-11-64

Sheremetievo—Tel. 51-61-82

Passage on international air lines is booked at the City Air Transport Agency, 2/4 Sverdlov Square, Metropole Hotel, Tel. 23-58-35.





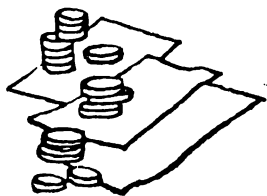
The *Central Station* of inter-urban automobile passenger lines is at 10 Zhitnaya Street, Tels. 31-51-52 and 31-42-71.

The *Central Post Office* is at 26a Kirov Street; Information, Tel. 28-63-11.

The *Central Telegraph Office* is at 7 Gorky Street, Tels. 92-85-79 and 94-90-40. The *International Long-Distance Call Office* is at the same address. For inquiries dial 41-20-40.

Using a *public telephone* drop a 15-kopek coin in the slot, pick up the receiver and wait for the dialling tone before you dial your number.

MONEY. The following bills are in circulation in the U.S.S.R.: 1-ruble paper bills (light yellow); 3-ruble bills (green); 5-ruble bills (light blue); 10-ruble bills (pink-blue) with a portrait of Lenin; 25-ruble bills (dark blue) with a portrait of Lenin; 50-ruble bills (greenish) with an oval portrait of Lenin on a dark background; and 100-ruble bills (light grey) with an oval portrait of Lenin on a dark background and a view of the Kremlin on the back. The 100- and 50-ruble bills have a watermark portrait of Lenin.

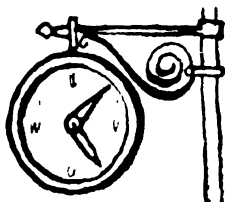


Copper coins are of 1-, 2-, 3- and 5-kopek denominations, and nickel coins of 10-, 15- and 20-kopek denominations.

A ruble is equivalent to 100 kopeks.

MOSCOW TIME. When it is noon in Moscow it is

11 a.m. in Sophia and
Bucharest; 10 a.m. in
Warsaw, Budapest and
Prague; 9 a.m. in Paris
and London; 1 p.m. in
Gorky; 2 p.m. in Sverdlovsk and Ashkhabad; 3 p.m. in
Omsk and Tashkent; and 6 p.m. in Vladivostok.
For exact Moscow time dial 100.



MUSEUMS AND EXHIBITIONS

Central Lenin Museum, 4 Revolution Square, Tel. 95-48-08. Daily except Mondays 10 a.m. to 7 p.m. (See p. 46.)

Museum of the Revolution, 21 Gorky St., Tel. 23-96-81. Mondays, Wednesdays and Fridays 12 noon to 8 p.m.; Tuesdays, Thursdays and Sundays 10 a.m. to 6 p.m. Closed Saturdays. (See p. 64.)

History Museum, 1/2 Red Square, Tel. 28-84-52. Open 10.30 a.m. to 5 p.m., Mondays 10.30 a.m. to 2.30 p.m. Closed Tuesdays. (See p. 44.)

Novodevichy Convent (affiliated with the History Museum), Bolshaya Pirogovskaya St., Tel. 45-32-68. Open 11 a.m. to 5.30 p.m. in summer (May 1 to August 31) and 11 a.m. to 4.30 p.m. in winter (September 1 to April 30). Mondays museum closes two hours earlier. Closed Tuesdays and the last day of the month. (See p. 114.)

Museum of the History and Reconstruction of Moscow, 12 Novaya Square, Tel. 94-84-90. Mondays, Thursdays and Sundays 10 a.m. to 3.45 p.m., Wednesdays and Fridays 12 noon to 9 p.m. and Saturdays 10 a.m. to 6.45 p.m. Closed Tuesdays and the last day of the month. (See p. 121.)

Central Soviet Army Museum, 2 Kommuna Square, Tel. 84-00-00, ext. 120. Sundays, Mondays, Thursdays and Fridays 10 a.m. to 6 p.m.; Wednesdays and Saturdays 12 noon to 8 p.m. Closed Tuesdays.

The museum collects relics, documents and objects of art related to the history of the Soviet Army. It has up to 200,000 exhibits. Among them is the Victory Banner raised in Berlin by Soviet soldiers over the Reichstag building in 1945. The museum sponsors meetings with Soviet Army and Navy veterans and heroes, and consults on army history, etc.

Kutuzov Hut Museum (affiliated with the Borodino Military History Museum), 38 Kutuzovsky Prospekt, Tel. 49-09-43. Open daily 10 a.m. to 7 p.m. except Mondays and the last day of the month. (See pp. 100-101.)

Tretyakov Picture Gallery, 10 Lavrushinsky Pereulok, Tel. 31-05-65. Daily 10 a.m. to 8 p.m. (See p. 94.)

Pushkin Museum of Fine Arts, 12 Volkhonka St., Tel. 90-32-40, ext. 223. Daily 10.30 a.m. to 8.45 p.m., except Tuesdays and the last day of the month. (See p. 106.)

Architecture Museum, 1 Donskaya Square, Tel. 32-02-21. Open daily 11 a.m. to 6 p.m., except Mondays.

Shchusev Museum of Russian Architecture, 5 Kalinin St., Tel. 23-05-51. Open daily 10 a.m. to 6 p.m., Wednesdays 12 noon to 8 p.m. Closed Tuesdays.

Russian architecture possesses many brilliant specimens, some of which go back to the 11th century. The museum has an interesting collection of photographs, models, designs, drawings, samples of building materials, etc., illustrating the development of Russian architecture from antiquity to our time. (See p. 102.)

Museum of Eastern Cultures, 16 Obukha St., Tel. 97-48-00. Tuesdays, Thursdays, Saturdays and Sundays 11 a.m. to 6 p.m., Wednesdays and Fridays 2 p.m.

to 9 p.m. Closed Mondays and the last day of the month.

The permanent expositions of the museum deal mainly with the biggest and oldest countries of the East—China and India. The museum has a fine collection of Chinese art from 2,000 years B.C. to our time. It contains ancient silk scrolls several dozen metres long, applied sculptures, carvings in bone, wood and stone, china and faience, incrustated lacquer, jewelry and embroideries.

The India section exhibits ancient miniatures, sculptures in metals and wood, specimens of cave temple murals, and a variety of fabrics from Benares and other places in India.

The museum also has extensive and interesting collections of Japanese, Persian and Turkish art, and the art of the Soviet Republics in Central Asia and the Caucasus.

Ostankino Serf Art Museum, 5 Pervaya Ostankinskaya St., Tel. 81-13-81. Daily 10 a.m. to 3 p.m. except Tuesdays and Wednesdays. (See p. 133.)

Museum of Applied Folk Art of the R.S.F.S.R., 7 Stanislavsky St., Tel. 29-99-11, ext. 149. Daily 11 a.m. to 5 p.m., except Saturdays and the last day of the month.

The museum exhibits specimens of applied folk art of the Russian Soviet Federative Socialist Republic. On display are objects of art produced by artels of folk painters from the villages of Palekh, Mstera, Kholui and Fedoskino; painted wooden objects made in Khokhloma; Vologda lace, artistic ceramics from Gzhel, the town of Skopin and the Daghestan village of Balkhar, filigree objects from the village of Krasnoye, and objects of art produced by the Khudozhnik artel of the famous Daghestan village of Kubachi, long renowned for its artistic engravings, chiselling and gold-plating on silver.

Bakhrushin Theatrical Museum, 12 31 Zatsesky Val, Tel. 31-21-23. Sundays, Mondays, Thursdays and Saturdays 12 noon to 6 p.m., Wednesdays and Fridays 2 p.m. to 9 p.m. Closed Tuesdays and 31st of the month. (See p. 22.)

Lev Tolstoi Museum, 11 Kropotkinskaya St., Tel. 46-93-21. Mondays 10 a.m. to 3 p.m., Wednesdays and Fridays 2 p.m. to 8 p.m., Thursdays and Saturdays 11 a.m. to 5 p.m. Closed Tuesdays. (See p. 110.)

Lev Tolstoi Estate, 21 Lev Tolstoi St., Tel. 46-94-44. Daily 10.30 a.m. to 5 p.m. (Mondays to 3 p.m.) Closed Tuesdays. (See p. 113.)

Gorky Museum, 25a Vorovsky St., Tel. 94-51-30. Tuesdays, Fridays and Saturdays 1.30 p.m. to 9 p.m., Sundays, Wednesdays, Thursdays 10.30 a.m. to 6 p.m. Closed Mondays.

The museum is devoted to the life and work of the popular writer who has seen and lived through so much, a great writer with an amazing and unusual biography—a literary critic, organizer, publisher, social and political worker.

Chekhov Museum, 6 Sadovaya-Kudrinskaya, Tel. 55-02-45. Mondays, Thursdays and Saturdays 10 a.m. to 6 p.m., Wednesdays and Fridays 1 p.m. to 9 p.m. Closed Tuesdays. (See p. 76.)

Dostoyevsky Museum, 2 Dostoyevsky St., Tel. 81-10-85. Mondays 10 a.m. to 4 p.m., Wednesdays and Fridays 12 noon to 8 p.m., Thursdays, Saturdays and Sundays 10 a.m. to 6 p.m. Closed Tuesdays and the last day of the month.

The museum is in the flat occupied by the great Russian writer, Fyodor Dostoyevsky, from 1823 to 1837. On display are manuscripts, publications, personal and household belongings, photographs, documents and other exhibits related to Dostoyevsky's life in Moscow, Peters-

burg, Staraya Russa, Ems and in Siberian exile. The exhibits illustrate the background of the novels *Crime and Punishment*, *The Idiot*, and *The Brothers Karamazov*, etc.

Mayakovsky Library and Museum, 15/13 Mayakovsky Pereulok, Tel. 71-01-25. Mondays, Tuesdays and Fridays 12 noon to 7.30 p.m.; Wednesdays, Saturdays and Sundays 10 a.m. to 6 p.m. Closed Thursdays.

The flat in which Vladimir Mayakovsky, the greatest poet of the Soviet epoch, lived in the latter half of the nineteen twenties, is now a memorial museum with a library of 60,000 volumes, among which there are unique editions of his works. The museum features many exhibits about the life and work of the poet.

Nikolai Ostrovsky Museum, 14 Gorky St., Tel. 29-85-52. Open daily except Mondays. Wednesdays and Fridays 12 noon to 8 p.m., Tuesdays, Thursdays, Saturdays and Sundays 10 a.m. to 6 p.m. (See p. 62.)

Nikolai Ostrovsky was a prominent Soviet writer. The museum is located in his former flat.

Museum of Literature, 38 Dimitrov St., Tel. 31-00-60. Wednesdays and Fridays 12 noon to 8 p.m.; Thursdays, Saturdays and Sundays 10 a.m. to 6 p.m., Mondays 10 a.m. to 4 p.m. Closed Tuesdays. (See p. 94.)

Polytechnical Museum, 3/4 Novaya Square, Tel. 23-07-56. Wednesdays, Fridays and Sundays 10 a.m. to 4.30 p.m., Tuesdays, Thursdays and Saturdays 2 p.m. to 8.30 p.m. Closed Mondays. (See p. 119.)

Fersman Mineralogical Museum, 14 Leninsky Prospekt, Tel. 32-39-00. Tuesdays, Thursdays, Fridays and Sundays 11 a.m. to 5 p.m. (See p. 84.)

Zoological Museum of Moscow University, 6 Herzen St., Tel. 29-89-24. Wednesdays and Fridays 12 noon to 8 p.m., Tuesdays, Thursdays, Saturdays and Sundays 10 a.m. to 6 p.m. Closed Mondays.

The museum has a valuable collection of various species of animals. The exposition has the following sections—mammals, ornithology, amphibia and reptiles, fish, invertebrates, comparative anatomy and evolutionary morphology. The exposition is enhanced by paintings and murals of animals by Vatagin, Komarov and Kuhnert.

Planetarium, 5 Sadovaya-Kudrinskaya, Tel. 52-18-23. Open daily 1 p.m. to 7.30 p.m., except Tuesdays. (See p. 76.)

Main Botanical Garden of the Academy of Sciences of the U.S.S.R., Ostankino, Vladykinskoye Highway, Tel. 83-93-08. (See p. 133.)

Museum of Anthropology, 11 Mokhovaya St., Tel. 29-89-82, open daily 9 a.m. to 5.30 p.m., except Sundays.

The big round hall with windows issuing into Mokhovaya Street is so far the only exposition of the museum open to public inspection. It is devoted to anthropogenesis.

The well-illustrated exposition dwells with convincing logic upon man's origin, proving that man originated from animals.

The exposition features such exhibits as a diagram of the evolution of the animal world, the processes of development of ape and man, a "bone archive" of man (the bones of pre-historic men, found in diggings), the busts of the Neanderthal Man, the Heidelberg Man and the Cro-Magnon Man, a statue of the Pithecanthropus, or Java man, reproduced after his remains, a collection of stone implements of primeval men, etc.

The museum has a very rare craniological collection of 10,000 skulls of nearly all the peoples of the world, and a collection of masks of the peoples of the world.

Zoological Park, 1 Bolshaya Gruzinskaya St., Tel. 52-34-61, open daily 10 a.m. to 5 p.m.

The Moscow Zoo was founded 95 years ago. Its collections are very extensive. It has some rare animal specimens; for example, the bamboo bear, or panda, of which only 9 exist in captivity—six in Peking, one in London and two in Moscow. In its natural state the panda exists in China only, and that in a very limited area in nearly inaccessible regions. The collection of wild cats has a very rare specimen—a cross between a tiger and a lion.

Thanks to extensive scientific research and good care, many animals propagate in captivity. Recently, for example, a hippopotamus—the eleventh in 20 years—was born in the Moscow Zoo.

Central Exhibition Hall, Manège Square, Tel. 28-93-03.
(See p. 55.)

Exhibition Hall of the Academy of Arts of the U.S.S.R.,
21 Kropotkin St., Tel. 46-66-42. (See p. 111.)

Exhibition Hall of the Union of Soviet Artists, 20
Kuznetsky Most, Tel. 28-18-44.

Exhibition of Economic Achievement of the U.S.S.R.,
Prospekt Mira, Tel. 83-95-61 (Enquiries). Building Section
—30 Frunzenskaya Embankment, Tel. 46-59-44.

THEATRES

Bolshoi Theatre of Opera and Ballet, Sverdlov Square, Tel. 95-48-34. (See p. 48.)

Bolshoi Theatre (second stage), 6 Pushkin St., Tel. 29-60-85.

Maly Theatre, Sverdlov Square, Tel. 23-26-21. (See p. 51.)

Maly Theatre (second stage), 69 Bolshaya Ordynka St., Tel. 31-37-28.

Moscow Art Theatre, 3 Proyezd Khudozhestvennovo Teatra, Tel. 29-25-46. (See p. 58.)

Moscow Art Theatre (second stage), 3 Moskvyn St., Tel. 29-20-58.

Kremlin Theatre, the Kremlin, Tel. 21-35-78.

Vakhtangov Theatre, 26 Arbat St., Tel. 41-07-28.

Mossoviet Theatre of Drama, 16 Bolshaya Sadovaya (Akvarium Garden), Tel. 21-20-35.

Stanislavsky and Nemirovich-Danchenko Musical Theatre, 17 Pushkin St., Tel. 29-42-50.

Central Soviet Army Theatre, Kommuna Square, Tel. 81-24-08.

Lenin Komsomol Theatre, 6 Chekhov St., Tel. 23-96-68.

Pushkin Theatre of Drama, 23 Tverskoi Boulevard, Tel. 95-44-18.

Stanislavsky Theatre of Drama, 23 Gorky St., Tel. 28-72-24.

Mayakovsky Theatre, 19 Herzen St., Tel. 29-62-41.

Theatre of Satire, 2 Malaya Bronnaya, Tel. 21-40-93.

Yermolova Theatre, 5 Gorky St., Tel. 29-90-61.

Light Opera Theatre, 18 Bolshaya Sadovaya, Tel. 51-48-90.

Central Children's Theatre, 2/7 Sverdlov Square, Tel. 29-41-59.

Central Puppet Theatre, 32a Gorky St., Tel. 51-33-61.

Romain Gipsy Theatre, 26 Pushkin St., Tel. 29-43-76.

Gogol Theatre, 8 Kazakov St., Tel. 62-92-14.

Variety Theatre, 1/29 Mayakovsky Square, Tel. 50-31-51.

Circus, 13 Tsvetnoi Boulevard, Tel. 28-82-31.

CHURCHES AND MEETING-HOUSES



ORTHODOX CHURCHES. Liturgy begins at 10 a.m. and the evening service at 6 p.m.

The biggest Russian Orthodox churches are:

Patriarchal Cathedral of the Manifestation of Christ, 15 Spartakovskaya St.,

Church of the Resurrection, 20 Aksakovsky Pereulok,

Church of the Lamenters, 20 Bolshaya Ordynka St.,

Church of Ivan the Warrior, 46 Dimitrov St.,

Church of St. Nicholas, 1,2 Teply Pereulok.

Church of Archangel Gabriel, 15a Telegrafny Pereulok,

Church of the Assumption (in the grounds of the Novodevichy Convent), 2 Bolshaya Pirogovskaya St.

The Troitse-Sergiyevsky Monastery in the town of Zagorsk (70 kilometres out of Moscow from Yaroslavl Railway Station). Ancient monastery cathedrals where divine services are held. Also the seat of the Ecclesiastical Academy and Ecclesiastical Seminary of the Russian Orthodox Church.

The Holy Synod and Moscow Patriarchy are in Kropotkin St., 5 Chisty Pereulok



Some of the churches and meeting-houses of other denominations are:

St. Louis Church, 12 Malaya Lubyanka St., services daily except Mondays at 8.30 a.m., Sundays at 8.30 and 11.30 a.m. and 6 p.m., on the eve of holidays at 6 p.m.

Meeting-House of Evangelical Christians (Baptists), 3 Maly Vuzovsky Pereulok. Congregations at 6 p.m. on Tuesdays,

Thursdays and Saturdays, and at 10 a.m. and 6 p.m. on Sundays.

Armenian Church, 27 Malaya Dekabrskaya St.

Moslem Mosque, 7 Vypolzov Pereulok. The mid-day namaz is recited on Fridays at 1 p.m.

Jewish Synagogue, 8 Bolshoi Spasoglinishchevsky Pereulok, daily services at 10 a.m., and evening prayers one hour before sundown.

Old-Believer Cathedral, 29 Rogozhsky Posyolok, daily services at 8 a.m.

* * *

The widest selection of *souvenirs* is available at the GUM, Red Square (ground floor, second line, near the fountain), and at special souvenir shops at 4 Gorky Street, 13/15 Stolesnikov Pereulok and 10 Petrovka Street.

Suitable souvenirs are painted wooden knick-knacks—boxes, vases, ladles, cups, salt-cellars and other objects of original Khokhloma gold-black-red limnery, an old Russian handicraft cultivated in Gorky Region;

papier-mâché caskets, cigarette-boxes and powder-cases lacquered and painted in the ancient Russian style on a black background made by famous craftsmen of the villages of Palekh, Mstera and Fedoskino;

carved mammoth- and walrus-bone boxes, paper-knives, picture-frames, and miniature sculptures by Tyumen Region (Tobolsk) and Arkhangelsk Region (Kholmogory) bone-carvers;

vividly painted primitive clay figurines known as "Vyatka toys" made in Kirov Region;

Gzhel ceramics;

ornamental iron castings made at the Kasli Works in the Urals;

carved wooden plates, vases, shelves, caskets, hangers and pencil-holders made by Abramtsevo-Kudrino craftsmen;

carved birch-bark boxes with a coloured inlaid background made in Vologda Region;

lacquered cigarette cases, boxes, ash-trays and other objects of burlroot.

Ural anhydrite, quartz, jasper and amber brooches, ear-rings, cuff-links, cigarette-holders, rings and desk sets are available at "Russkiye Samotsvety," 16 Petrovka St.

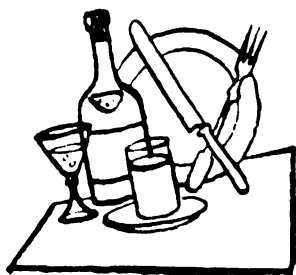
The biggest department stores are:

GUM, Red Square; Mostorg Department Store, 2 Petrovka St.; Petrovsky Passazh, Petrovka St., etc.

Works of Soviet fine art (graphic art and paintings) are on sale in art salons at 11 Kuznetsky Most and 46 and 48 Gorky St.

The special book store of literature published in the languages of the People's Democracies is at 15 Gorky Street.





The store of dictionaries, textbooks and literature in foreign languages is at 18 Kuznetsky Most.

* * *

Restaurants are open till midnight. Among the best are "Prague" in Arbatskaya Square, "National" on the corner of Mokhovaya and Gorky streets, "Metropole" at 24 Sverdlov Square,

"Moskva" at 2 Okhotny Ryad, "Ukraina" at 10 Kutuzovsky Prospekt, "Sovietsky" at 44/2 Leningrad Highway, "Leningrad" at 19 Kalanchovskaya Street, "Berlin" at 6 Pushechnaya Street, and "Zolotoi Kolos" at the Exhibition of Economic Achievement. These restaurants have a European cuisine with a big assortment of hors d'oeuvres and wines.

There is also a number of restaurants with national cuisines, such as "Ararat" (4 Neglinnaya St.), Armenian cuisine and Armenian table wines and cognacs; "Aragvi" (Sovietskaya Square), Georgian cuisine—shashliks, kupyaty, satsivi, sulguni cheese, etc., renowned Georgian wines—tsinandali, mukuzani, tibiani, khvanch-kara, tvishi, etc.; "Baku" (24 Gorky St.), Azerbaijan cuisine; "Uzbekistan" (29 Neglinnaya St.), Uzbek cuisine—shashliks à la Uzbek, manty, pilaf, etc.; "Peking" (17 Bolshaya Sadovaya St.), Chinese cuisine, Chinese brandy and wines; "Budapest" (2 Petrovskiye Linii)—Hungarian cuisine.

NAME INDEX

- ¹ *Dolgoruky*, Yury Vladimirovich (1090-1157)—Prince of Suzdal, son of Grand Duke Vladimir Monomakh of Kiev. Founder of Moscow. Called *Dolgoruky*, which means long, or grasping hands. Pp. 27, 59, 128.
- ² *Ivan IV*, the Terrible (1530-1584)—first Russian tsar, outstanding 16th-century statesman. Went about strengthening the Russian centralized state with unusual persistence and energy, displaying ruthless determination and an iron will in the face of bitter and treacherous opposition by the boyars, who strove to preserve the reactionary political system of feudal disunity.

His foreign policy also concentrated on the same task of strengthening the state. His several wars with the Kazan Khanate, which made repeated devastating raids into Russia, culminated in a complete victory of Russian arms and the taking of Kazan in 1552. His reign is marked by important economic and political reforms, and by a visible development of Russian culture. Promoted book printing; many eminent literary, political and historical essays were written in his day, and many edifices went up, including St. Basil's Cathedral.

Ivan's unique personality was extensively portrayed in historical essays, books of fiction and works of

art. Repin's famous canvas, *Ivan the Terrible and His Son Ivan*, for instance, is on display at the Tretyakov Gallery in Moscow, and so is the remarkable statue of Ivan by Antokolsky. Pp. 33, 35, 43, 118.

- ³ *Peter I, the Great* (1672-1725)—tsar, eminent statesman and general. Able, dynamic and forceful, he carried out important economic, administrative and cultural reforms. Pursued an active foreign policy.

Encouraged Russian commerce and industry. About 200 industrial enterprises—iron works, textile factories, shipyards and several canals—were built in Peter's reign, invigorating Russia's economy and paving the way for a substantial development of its productive forces. Peter's administrative reforms strengthened and centralized the state. He had a hand in launching the first Russian printed newspaper, the *Vedomosti*. Architecture flourished, particularly in the new capital, Petersburg (Leningrad).

For all that, Peter's reforms, which involved tremendous expenditures, caused great hardships to the peasantry.

His endeavours and striking personality attracted many writers and poets. Pushkin, for instance, portrayed him in his poems, *Poltava* and *The Bronze Horseman*, and Alexei Tolstoi in *Peter I*, an epic novel. Pp. 33, 35, 42, 61, 84, 94, 101, 127, 133.

- ⁴ *Godunov, Boris Fyodorovich* (1551-1605)—Russian boyar prominent in politics under Ivan IV, the Terrible. After the latter's death Godunov virtually ruled Russia under Tsar Fyodor Ivanovich, the son of Ivan the Terrible.

In 1598 Fyodor died. Young Tsarevich Dmitry, his brother and sole successor, had died a sudden death

in 1591. According to the official version Dmitry had an epileptic stroke during which he was said to have fallen on a knife and caused himself fatal injuries. But there was a rumour that Godunov's agents had assassinated Dmitry to clear Godunov's way to the throne. A month after Fyodor's death Boris was elected tsar.

A shrewd and clever politician, the imperious and ambitious Godunov continued Ivan's policy of centralizing and strengthening the Russian state. With the help of the Russian nobility he gained considerable power, intensifying the system of serf bondage. Great dissatisfaction reigned among the people and the feudal aristocracy, who resented the restriction of their boyar independence, and resisted him bitterly.

This created a favourable opportunity for foreign interference. A sham Tsarevich Dmitry came to the forefront in Poland, claiming to have escaped from Boris Godunov's assassins. Sham Dmitry marched against Moscow at the head of Polish mercenaries recruited by Polish magnates, captured the capital through boyar treachery, and installed himself on the Russian throne. Godunov had died some time previously.

Godunov's dramatic seven-year reign became the subject of Pushkin's drama, *Boris Godunov*, whose theme Mussorgsky put to music in his opera of the same title. The opera enjoys unflinching success on the Bolshoi Theatre stage to this day. Pp. 35, 37, 48.

- ^b *Rublev*, Andrei (about 1360-1430)—painter. His works represent the peak of his contemporary Moscow school of painting. Although he did not advance beyond the bounds of medieval iconography, he achieved a great depth of feeling, a delicate lyricism, and an unusual

perfection of form. His best work is the icon *Trinity*, exhibited in the Tretyakov Gallery. Rublev was a monk of the Moscow Androniyev Monastery, where he died and was buried. At present the monastery building has been converted into the Rublev Art Museum. P. 35.

⁶ *Kazakov, Matvei (1738-1813)*—gifted architect of the 18th-century Russian classical school. A master of antique architectural forms, he skilfully combined them with a distinctly national theme. The many palaces he built in the late 18th and early 19th centuries contributed greatly to Moscow's general appearance. The most distinctive buildings by Kazakov are the Senate Building (in the Moscow Kremlin), Petrovsky Palace, the House of Trade Unions, and the Golitsin Hospital. Pp. 38, 54, 56, 59, 77, 83, 123.

⁷ *Kalinin, Mikhail Ivanovich (1875-1946)*—a leader of the Communist Party and Soviet state. A turner, Kalinin began his revolutionary activities as a member of the League of Struggle for the Liberation of the Working Class founded in Petersburg by V. I. Lenin in 1895. Kalinin devoted 50 years of his life to the struggle for socialism.

A tireless Party propagandist and leader, Kalinin won the love of the working people. He took part in the October Revolution. For 27 years running Kalinin headed the supreme legislative body of the Soviet state, being elected Chairman of the All-Russian Central Executive Committee of Soviets of Workers' and Peasants' Deputies at Lenin's suggestion in 1919, and in 1922, after the establishment of the Union of Soviet Socialist Republics, Chairman of the Central Executive Committee of the U.S.S.R. and later of the Presidium of the Supreme Soviet of the U.S.S.R.

(1938). In 1925 he was made member of the Political Bureau.

A museum bearing his name was founded in Moscow to commemorate Kalinin's services to the people. Pp. 41, 102, 105.

⁸ *Dzerzhinsky, Felix Edmundovich (1877-1926)*—a leader of the Communist Party and Soviet state. In 1896 he became a professional revolutionary, one of the most active members of the Polish and Russian revolutionary movement. In 1917 he was made member of the Central Committee and Chairman of the All-Russian Extraordinary Commission to combat the counter-revolution and sabotage. In 1921 he concurrently assumed the chairmanship of a committee for the betterment of children's living conditions. He was largely instrumental in eliminating child destitution—a widespread aftermath of the Civil War and its attendant destruction. In 1924 Dzerzhinsky was appointed Chairman of the Supreme Council of National Economy. Pp. 41, 119.

⁹ *Sverdlov, Yakov Mikhailovich (1885-1919)*—a leader of the Communist Party and the Soviet state. In 1901 he became a professional revolutionary. Repeatedly arrested and exiled by the tsarist government. An organizer and leader of the Petrograd (Leningrad) armed uprising on October 25 (November 7), 1917. He was the first chairman of the Supreme Soviet legislative body—the All-Russian Central Executive Committee of Soviets of Workers' and Peasants' Deputies, and concurrently one of the secretaries of the Central Committee. Pp. 41, 48.

¹⁰ *Frunze, Mikhail Vasilyevich (1885-1925)*—political and military leader, founder and strategist of the Soviet

Army. Born in Pishpek, renamed Frunze, the capital of the Kirghiz Soviet Socialist Republic. In 1904 he became a professional revolutionary.

Sentenced to death by a tsarist court for revolutionary activities. Following mass protests by workers the sentence of death was commuted to a long prison term. Escaped from the convict camp and participated in the Moscow armed uprising of October and November 1917. Headed many major Civil War operations (in Turkestan, the Urals and the Crimea). After the Civil War, People's Commissar for the Army and Navy. Pp. 41, 112.

⁴¹ Zhdanov, Andrei Andreyevich (1896-1948)—a leader of the Communist Party and the Soviet state. In 1917 participated in the Great October Socialist Revolution in the Urals. For ten years secretary of the Gorky Territorial Party Committee. In 1930 made a member of the Central Committee, and in 1934, one of its secretaries. In 1934-44 Zhdanov headed the Leningrad Party Committee. Then returned to the Central Committee in Moscow. P. 41.

⁴² Razin, Stepan Timofeyevich (died 1671)—Don Cossack, leader of a major anti-feudal uprising of peasants and Cossacks in 1667-71, which embraced a vast area in the Volga-Don basin. After the uprising was defeated, Razin was captured by the tsarist government and executed in Red Square, Moscow. Razin is remembered in many folk songs and legends. His life was portrayed in a novel by S. Zlobin, *Stepan Razin* (1951). P. 42.

⁴³ Minin, Kuzma (died 1616)—a leader of the Russian people's movement against the Polish intervention in the early 17th century. Merchant and elected head of the Nizhny Novgorod *posad* (now the city of Gor-

ky), he called the townsmen of his own and other Russian towns in 1611 to collect funds and establish a militia to oust the enemy. He marched at the head of the militia from Nizhny Novgorod to Moscow, and took part in the decisive battle (Aug. 24, 1612) under Prince Pozharsky, in which the Polish invaders were routed and expelled from Moscow. P. 43.

- ¹⁴ *Pozharsky, Dmitry Mikhailovich (1578?-1642?)*—prince and military leader. Participated in the resistance to the Polish invaders from 1608, and was invited to Nizhny Novgorod to head Minin's militia in 1611. Pp. 43, 143.
- ¹⁵ *Gogol, Nikolai Vasilyevich (1809-1852)*—writer. Gogol's works are a blend of impassioned realistic satire, a profound love of man, and lyrical beauty. Author of many novels, stories and plays. His best-known works are: *Dead Souls*, *Taras Bulba*, *Evenings Near the Village of Dikanka*, *Mirgorod*, and the plays *Inspector-General* and *Marriage*. Pp. 52, 108.
- ¹⁶ *Ostrovsky, Alexander Nikolayevich (1823-1886)*—playwright, realist. Born in Zamoskvorechye, a Moscow merchant quarter. Ostrovsky flays the bigoted, savage morals of Russian merchants. The Maly Theatre, with which he was intimately associated, was also known as Ostrovsky House. His plays, *The Storm*, *Forest*, *A Lucrative Post*, *Dowerless*, *Guilty Without Blame* and many others, run on the Soviet stage to this day with unfailing success. Pp. 52, 83, 113.
- ¹⁷ *Turgenev, Ivan Sergeyevich (1818-1883)*—writer. Turgenev's early penchant for literature developed under the marked influence of Pushkin, Gogol and Lermontov. Turgenev, a citizen writer, the author of the

novels *Rudin* (1856), *A Nest of the Gentry* (1859), *On the Eve* (1860), *Fathers and Sons* (1862), *Smoke* (1867), *Novelty* (1877), which are a kind of spiritual history of several generations. His deep-felt descriptions of nature have won Turgenev fame as a bard of the Russian landscape. Turgenev has done much to develop contacts between Russian and Western literature. He spent most of his life in Europe, where he had a brilliant circle of friends, including George Sand, Prosper Mérimée, Gustave Flaubert, Émile Zola, Guy de Maupassant, Alphonse Daudet. P. 52.

¹⁸ *Tolstoi*, Lev Nikolayevich (1828-1910)—great Russian writer. Born at Yasnaya Polyana, a family estate near the city of Tula, where he spent most of his life. Now the estate is a museum, a centre of attraction for numerous visitors. The great writer is buried at Yasnaya Polyana. Tolstoi is the leading exponent of critical realism in world literature and a master of penetrating psychological analysis. His greatest novels are *War and Peace*, *Anna Karenina* and *Resurrection*. A prolific writer. His complete works number 90 volumes. Pp. 52, 110, 113.

¹⁹ *Gorky*, Maxim (pen-name of Alexei Maximovich Peshkov) (1868-1936)—writer, pioneer of Soviet literature, prominent essayist and literary critic. In his books Gorky depicted the finest traits of the Russian national character. Pp. 52, 67, 81, 113.

²⁰ *Herzen*, Alexander Ivanovich (1812-1870)—revolutionary democrat, materialist philosopher, essayist and writer. Persecuted by the tsarist police, the free-thinking writer emigrated to Western Europe in 1847. In 1852 he settled in London, where he established a free Russian press. Published the *Polyarnaya Zvezda*

(*Polar Star*), an almanac, and *Kolokol* (Bell), a newspaper, which exercised a marked influence on the development of the Russian revolutionary democratic movement. Died in Paris and was interred in Nice. Pp. 56, 86.

- ²¹ *Ogaryov, Nikolai Platonovich* (1813-1877)—revolutionary democrat, gifted poet and essayist, philosopher and musician. Herzen's friend and associate with whom he collaborated in establishing a free Russian press in London. P. 56.
- ²² *Stanislavsky* (Alexeyev), Konstantin Sergeyevich (1863-1938)—producer, actor, instructor of stagecraft, stage theorist, founder of a new stage system. In 1898 founded the Moscow Art Theatre in collaboration with Vladimir Ivanovich Nemirovich-Danchenko. Headed the theatre until his death. Pp. 58, 61, 65, 113.
- ²³ *Nemirovich-Danchenko, Vladimir Ivanovich* (1858-1943)—producer, dramatist and writer. Founded the Moscow Art Theatre (1898) in collaboration with Stanislavsky. Was in charge of its repertoire, and worked in the capacity of producer. After Stanislavsky's death (1938) took full charge of the theatre. Pp. 58, 61, 113.
- ²⁴ *Chekhov, Anton Pavlovich* (1860-1904)—writer. Studied medicine at Moscow University. At first wrote humorous stories and feuilletons for newspapers and magazines while still a University student. Developed into one of the most distinguished writers of the late 19th century. A pioneer of Russian short-story writing, which he raised to a genuine art. Chekhov created the drama of moods. Four of his best-known plays, *Sea-Gull*, *Uncle Vanya*, *Three Sisters* and *Cherry Orchard*, are pearls of Russian dramaturgy. They had

a profound influence on the development of the theatre, particularly the Moscow Art Theatre. Pp. 61, 76, 113.

- ²⁵ *Pushkin, Alexander Sergeyevich (1799-1837)*—great Russian poet, founder of modern Russian literature, whose fine language set the standards of the Russian literary tongue. Wrote numerous poems, verses and prose—epigrams, lyrical poetry, romantic or epic poems, and heroic tragedies, short stories and historical novels. His best-known works are: *Eugene Onegin*, a novel in verse, *Boris Godunov*, a historical tragedy, the poems *Ruslan and Lyudmila*, *The Gypsies* and *The Bronze Horseman*, *The Captain's Daughter*, a historical novel, *The Covetous Knight* and *Mozart and Sallieri*, short tragedies, etc.

Pushkin's deeply realistic works had a marked effect on the further development of Russian literature. His poetry inspired numerous distinguished Russian composers, who applied its themes in their romances, operas and ballets. Pp. 61, 62, 64, 68, 71, 123.

- ²⁶ *Griboyedov, Alexander Sergeyevich (1795-1829)*—dramatist, poet, and distinguished diplomat. His comedy in verse, *Wit Works Woe* (1824), is one of the greatest Russian plays, a brilliant portrayal of contemporary Russian aristocracy. Griboyedov died tragically in Persia, where he was Russia's plenipotentiary resident minister. Pp. 64, 122.

- ²⁷ *Zhukovsky, Nikolai Yegorovich (1847-1921)*—founder of modern hydroaeromechanics, "father of Russian aviation," researcher in aerodynamics, aviation, hydraulics, hydrodynamics, mathematics and astronomy. Founder of the Central Aero-Hydrodynamic Institute and the Air Force Academy (both institutions

bearing his name), whose school of aerodynamicists now carries on his life's work. Zhukovsky was an honorary member of many foreign universities, including Oxford University. Pp. 71, 86.

²⁸ *Tsiolkovsky*, Konstantin Eduardovich (1857-1935)—founder of the interplanetary space travel theory. Scientist and inventor. Made important discoveries in aerodynamics and rocketry. Pp. 71, 120.

²⁹ *Mayakovsky*, Vladimir Vladimirovich (1893-1930)—outstanding Soviet poet, brilliant innovator of poetical form. A citizen-poet and fighter-poet who associated his entire life with the revolutionary cause. Also wrote splendid lyrical poetry. Had a good deal of influence on the development of Soviet poetry. His best-known works are the poems *Lenin*, *Fine*, and *About This*, and the plays *Bug* and *Bath-House*, etc. Pp. 74, 122.

³⁰ *Chaikovsky*, Pyotr Ilyich (1840-1893)—composer who gave the world exquisite music in various forms—symphonies, operas, ballets, orchestral works, piano trios and plays, string quartets and sextets, romances, and several works for virtuoso recitals.

Chaikovsky's operas, *Queen of Spades*, *Eugene Onegin*, *Iolantha*, *Cherevichki* (*Vakula the Blacksmith*), *Mazepa*, and his ballets, *The Nutcracker*, *Swan Lake* and *The Sleeping Beauty*, appear on the Soviet stage with unfailing success to this day.

Chaikovsky spent the last few years of his life in Klin (90 kilometres out of Moscow by the Oktyabrskaya Railway). His Klin home is now a memorial museum. A statue of the great composer was unveiled in 1954 in Herzen Street, Moscow, outside the Conservatoire bearing his name. Pp. 75, 78.

- ³¹ *Lomonosov, Mikhail Vasilyevich* (1711-1765)—encyclopaedist, materialist thinker, one of the founders of the modern natural sciences, and a poet who laid the foundations of the modern Russian literary tongue.

Born in Arkhangelsk Gubernia in the family of a *pomor* peasant, young Lomonosov walked to Moscow in the winter of 1730 to quench his thirst for knowledge. He joined the Moscow Slav-Greco-Latin Academy. On leaving the Academy he spent three years at Marburg University. Made professor (academician) of chemistry of the Petersburg Academy of Sciences in 1745. Devoted himself to the development of Russian science and culture, dealing with problems concerning almost all branches of contemporary natural science, mining and metallurgy, philology, history and poetry. Made many scientific discoveries. Worked for the spread of education in Russia. He was instrumental in the establishment of Moscow University in 1755. P. 86.

- ³² *Lobachevsky, Nikolai Ivanovich* (1792-1856)—mathematician, founder of non-Euclidian geometry. Rector of Kazan University Professor Lobachevsky founded a new geometrical system known as hyperbolic, or Lobachevskian, geometry. It was a turning-point in the development of 19th-century mathematical thinking. P. 86.

- ³³ *Chernyshevsky, Nikolai Gavrilovich* (1828-1889)—revolutionary democrat, economist, philosopher, historian, politician, literary critic and writer. Propagated the ideas of materialism, peasant revolution, hatred of serfdom, and love of knowledge, freedom and faith in a new world of justice. Spent 21 years of his life in prisons, labour camps and in exile. P. 86.

³⁴ *Mendeleyev, Dmitry Ivanovich (1834-1907)*—the greatest chemist of the 19th century. Discovered the periodic law of elements (Mendeleyev's Periodic System), which forms the basis of the modern conception of substances. The periodic law, in its later development, revealed the laws of the inorganic world, the mutual bonds between elements. Mendeleyev propounded the idea that elements tended to mutate, and advanced the principle of evolution in chemistry. Made a number of important discoveries in other branches of chemistry. Was a fellow of the London Royal Society, member of the academies at Rome, Paris, Berlin, etc., and honorary member of many scientific societies in Russia, Western Europe and America. P. 86.

³⁵ *Popov, Alexander Stepanovich (1859-1905)*—scientist, inventor of the radio. Studied physics and mathematics at Petersburg University, which he graduated in 1882. In 1896 Popov demonstrated to the Russian Society of Physics and Chemistry the transmission of wireless signals over a distance of 250 metres—the world's first radiogram. P. 86.

³⁶ *Timiryazev, Kliment Arkadyevich (1843-1920)*—scientist, botanist, physiologist, gifted popularizer of scientific knowledge. His experiments and research in the sphere of photosynthesis of plants is of utmost importance. He was honorary doctor of Glasgow, Cambridge and Geneva universities, a fellow of the London Royal Society, the Edinburgh and Manchester botanical societies, and honorary member of many Russian universities and scientific bodies.

A convinced democrat, he sided from the first with the Soviet system and devoted himself whole-heartedly to public service. A monument to Timiryazev has been erected in the capital. The Moscow Agricultural

Academy bears his name, and so does the entire district in which it is located. Pp. 86, 113.

- ³⁷ *Michurin*, Ivan Vladimirovich (1855-1935)—naturalist, biologist-selector and geneticist, who proved in practice that man can direct the evolution of plants, i.e., alter the hereditary characteristics of organisms. Michurin developed about 300 new species of fruits and berries, highly popular throughout the Soviet Union. Michurin advanced the slogan: "We cannot wait for favours from nature; we must wrest them from her." The city of Kozlov, Tambov Region, where Michurin spent his life, has been renamed Michurinsk. P. 86.
- ³⁸ *Pavlov*, Ivan Petrovich (1849-1936)—physiologist, founder of the materialist teaching on the higher nervous activity of men and animals. Laid the foundation of materialist psychology and elaborated new principles of physiological research, which facilitate the study of a body's activity as an integral whole in interaction with its environment. Pavlov was the first to show that all vital processes in men and animals are interconnected and interdependent, that they are in a constant state of activity and development, and that they are subject to objective laws. He was an honorary member of many Russian and foreign scientific societies, academies, universities, etc. In 1935 at the 15th International Congress of Physiologists he was given the title of "dean of the physiological world." P. 86.
- ³⁹ *Dokuchayev*, Vasily Vasilyevich (1846-1903)—naturalist, founder of the modern soil science. In tribute to the scientist the Soviet Government gave his name to gold medals and prizes conferred for outstanding research in the sphere of soil science. P. 86.

⁴⁰ *Chebyshev, Pafnuty Lvovich (1821-1894)*—mathematician. Made a number of important discoveries. With his followers he laid the foundation of the modern theory of probability in its application to the natural sciences. He was an honorary member of all the Russian universities and a corresponding member of many West-European scientific societies. P. 86.

⁴¹ *Pugachov, Yemelyan (about 1742-1775)*—Don Cossack, leader of a major anti-feudal uprising of peasants and Cossacks in the eighteen seventies in the Volga area and the Urals. Assumed the name of Tsar Peter III. Pugachov nurtured a plan of capturing Moscow and Petersburg and establishing a system resembling Cossack self-administration. In August 1774, Pugachov's army suffered a total defeat. He was taken prisoner, brought to Moscow, and executed in Bolotnaya Square.

Pugachov's life attracted many writers, particularly Pushkin, who portrayed the popular hero in his *Captain's Daughter* and the uncompleted *History of the Pugachov Mutiny*. In Soviet fiction Pugachov and the peasant uprising he led are depicted in Vyacheslav Shishkov's historical novel, *Yemelyan Pugachov*. P. 96.

⁴² *Kutuzov, Mikhail Illarionovich (1745-1813)*—field-marshal, one of the founders of progressive Russian warcraft. Educated at an artillery engineering school, he participated in the Russo-Turkish wars of the latter half of the 18th century. During Napoleon's invasion (1812) Kutuzov was appointed supreme commander of the Russian army and ousted Napoleon's troops from Russia. In 1942, during the Great Patriotic War, the Order of Kutuzov was instituted in the Soviet Army as one of the highest Soviet military decorations. Pp. 100, 143.

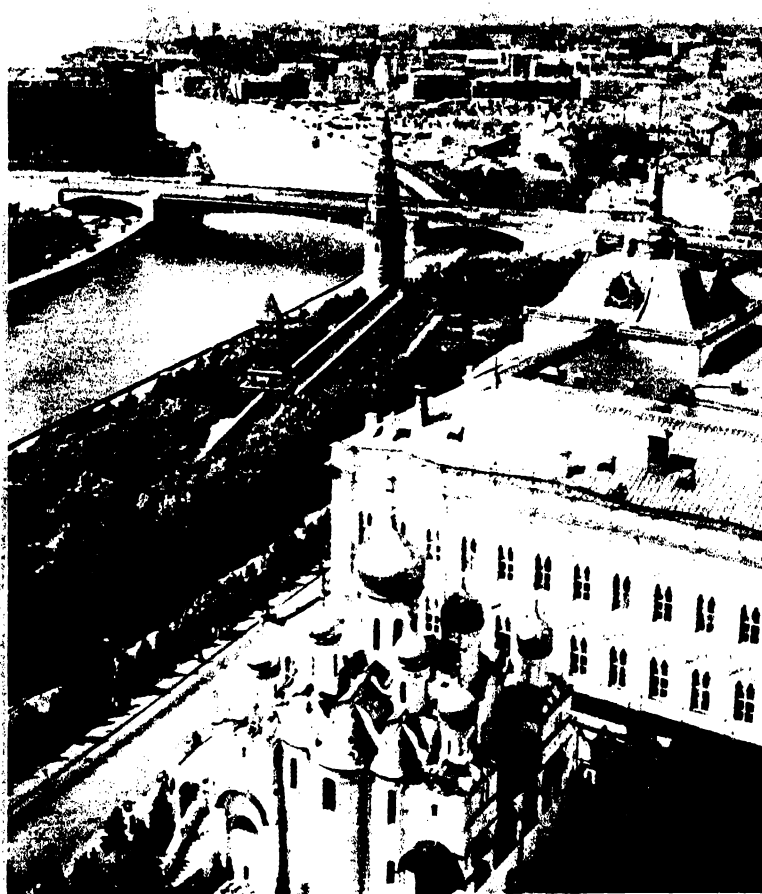
⁴³ *Lermontov, Mikhail Yuryevich* (1814-1841)—poet, major exponent of Russian revolutionary and romantic poetry, a citizen and rebel poet. His insurgent ideas are particularly distinct in the poem *Demon*, on which Lermontov worked for many years (from 1829). Its theme was used by Rubinstein for his opera of the same title, popular in the U.S.S.R. to this day. Lermontov is the author of numerous verses and poems. His biggest work in prose is the novel, *Hero of Our Time*, in which he displayed his mastery of psychological realism. He was exiled to the Caucasus for his mutinous verses and killed in a duel secretly provoked by the tsarist gendarmerie. P. 123.

1. A view of Moscow from the Bell-Tower of Ivan the Great in the Kremlin
2. The Bell-Tower of Ivan the Great (15th-16th centuries)
3. Uspensky Cathedral (15th century)
4. Red Square
5. Kremlin. The Tsar-Cannon (1586)
6. Lenin's office in the Kremlin
7. Night view of the Lenin and Stalin Mausoleum
8. Minin and Pozharsky Monument (1818)
9. Shopping. To and from the GUM
10. Revolution Square. Fountain (1835) by sculptor I. Vitali
11. Revolution Square and Sverdlov Square. Bolshoi Theatre
12. The Central Department Store
13. Alexandrovsky Garden
14. Fifteenth-storey café at the Moskva Hotel

15. Gorky Street
16. Sovetskaya Square. The Moscow Soviet
17. Winter night. Monument to Alexander Pushkin
18. Monument to Maxim Gorky. In the background:
Byelorussia Railway Station
19. Novo-Peschanaya Street
20. Shopping
21. A view of Moscow from the tall building in Vossta-
niye Square
22. The Moscow Zoo
23. A hot day
24. Telecasting
25. The Moscow University
26. At a lecture
27. Lenin Hills
28. "Isotopes" store
29. A date
30. The Tretyakov Picture Gallery
31. Borodinsky Bridge
32. Floating ice on the Moskva
33. Heralds of spring
34. The Chaikovsky Conservatoire
35. Kalinin Street
36. Kropotkinskaya Metro Station
37. Thaw

38. Lion on watch
39. Pigeons
40. The Lenin Central Stadium
41. Novodevichy Convent. Cathedral of the Smolenskaya Mother of God (1524-1525)
42. Dzerzhinsky Square
43. Runaways
44. A regular customer. Punchi, prima-donna of the Children's Animal Theatre
45. Komsomolskaya Square, where three railways converge
46. Radio-Electronics Pavilion. Exhibition of Economic Achievement
47. Sputniks and rockets on display at the Exhibition of Economic Achievement
48. More new residents

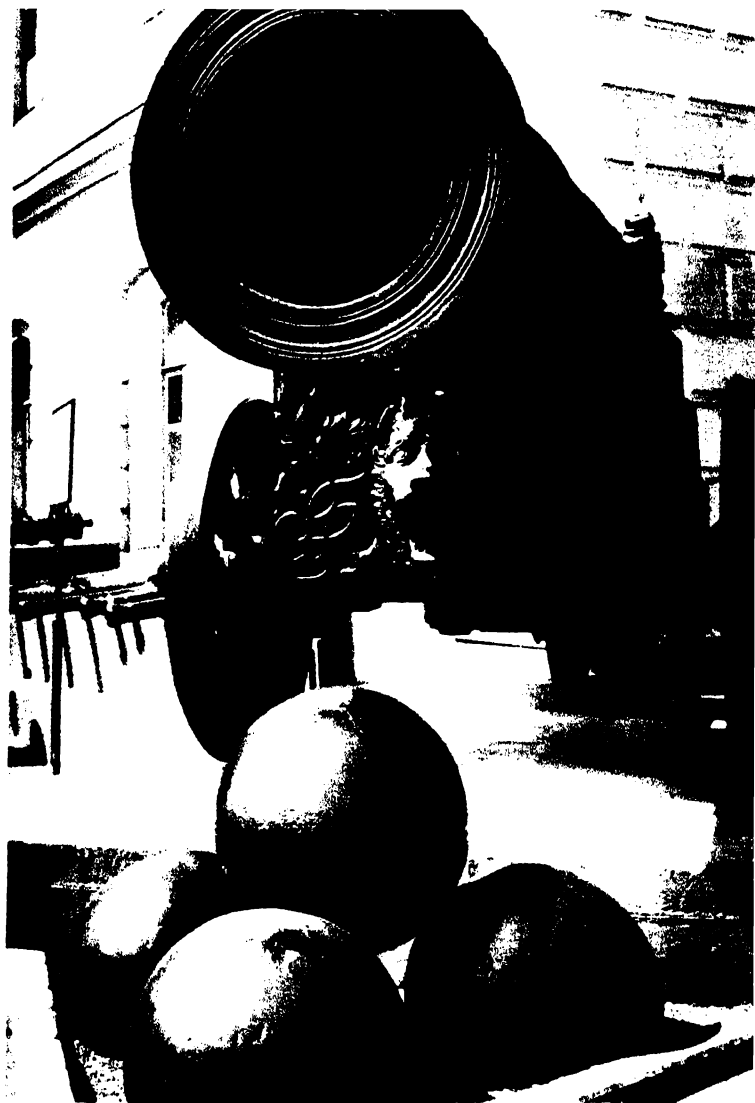
ILLUSTRATIONS

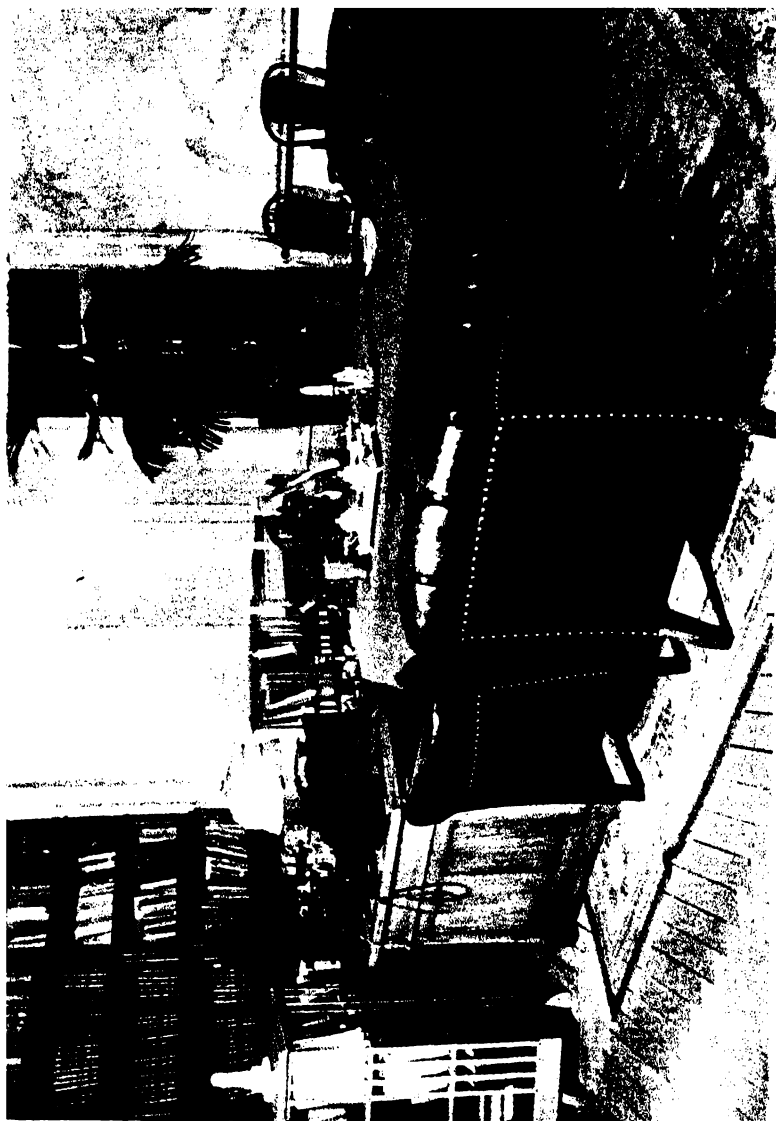


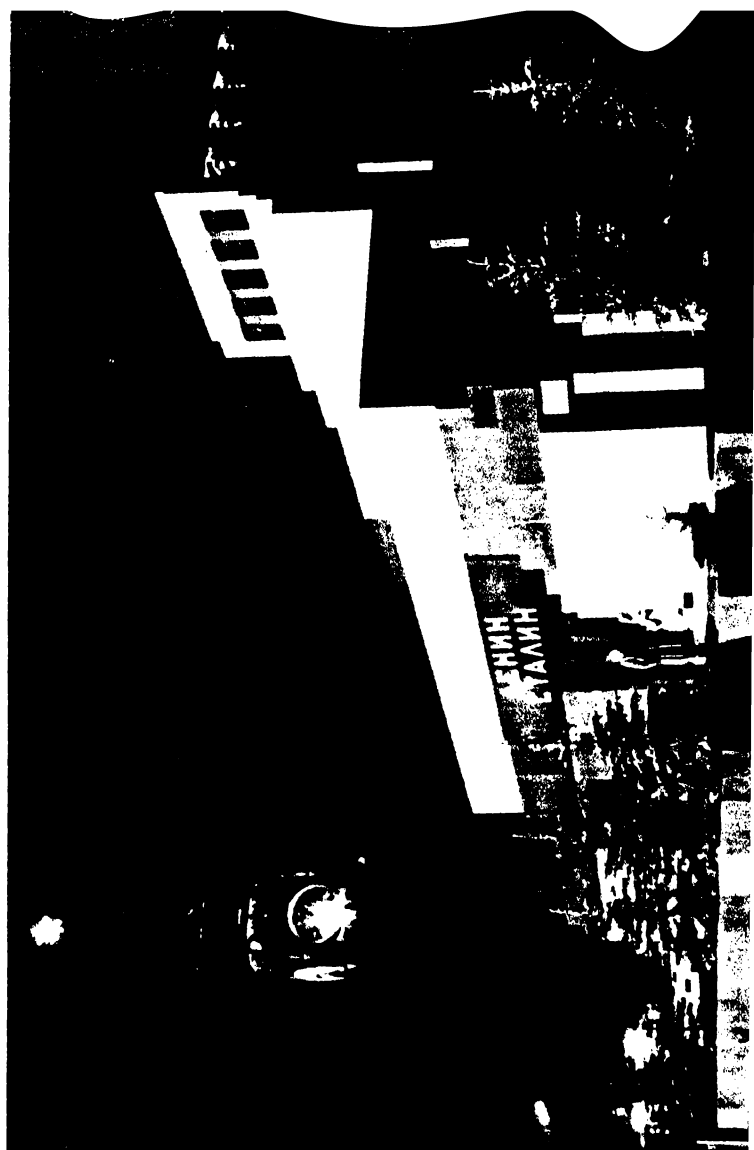








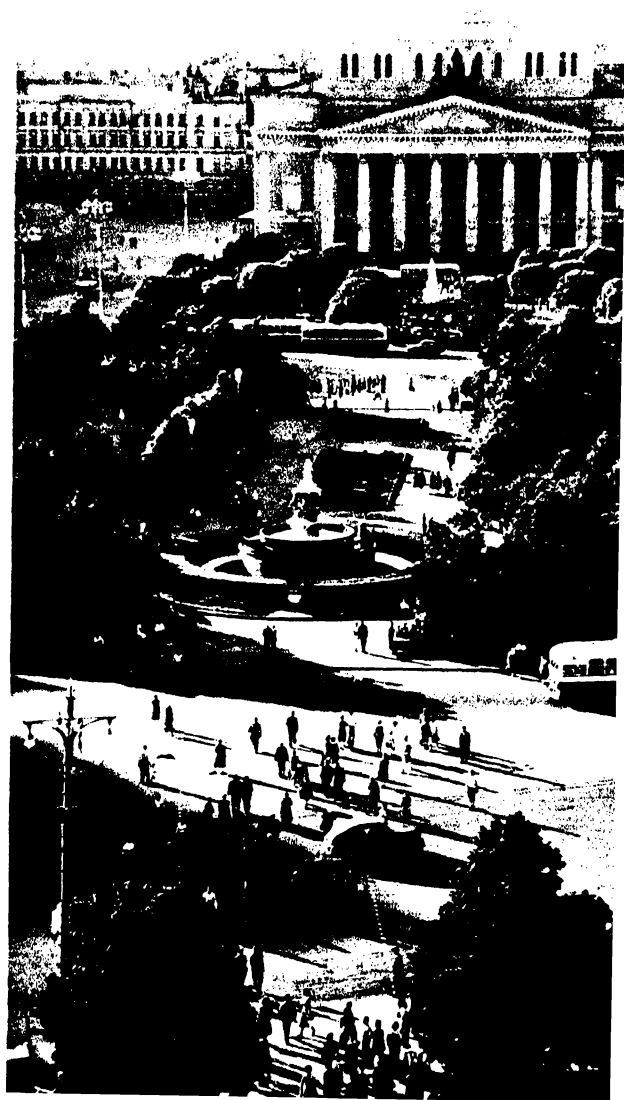






















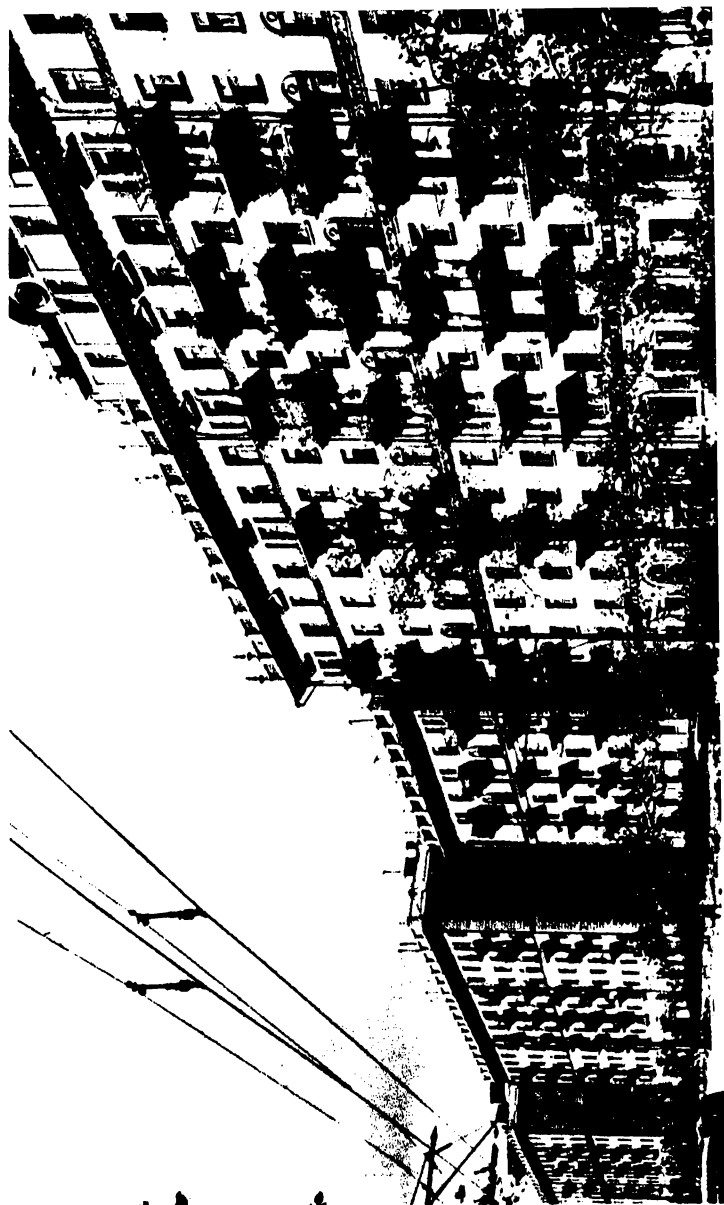
16

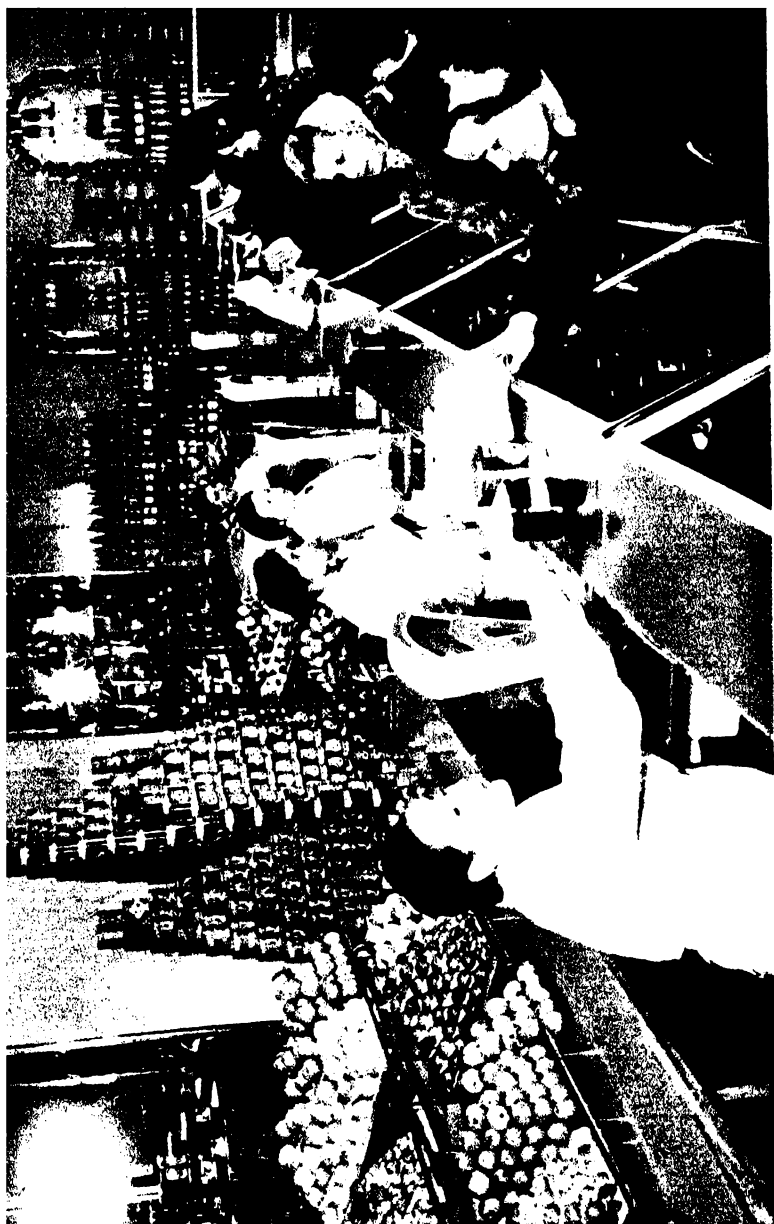


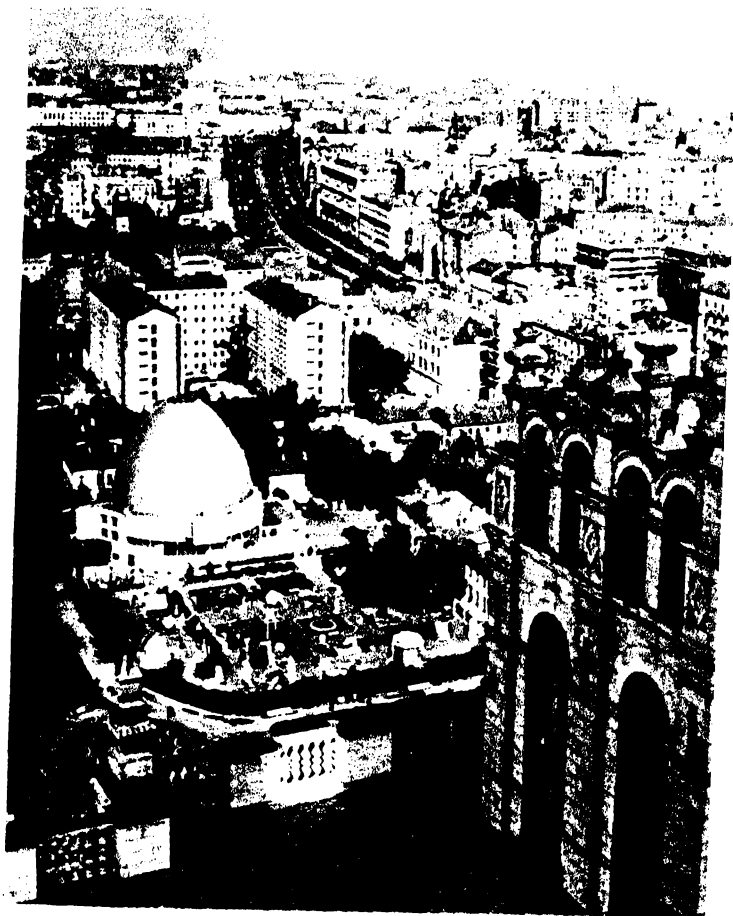


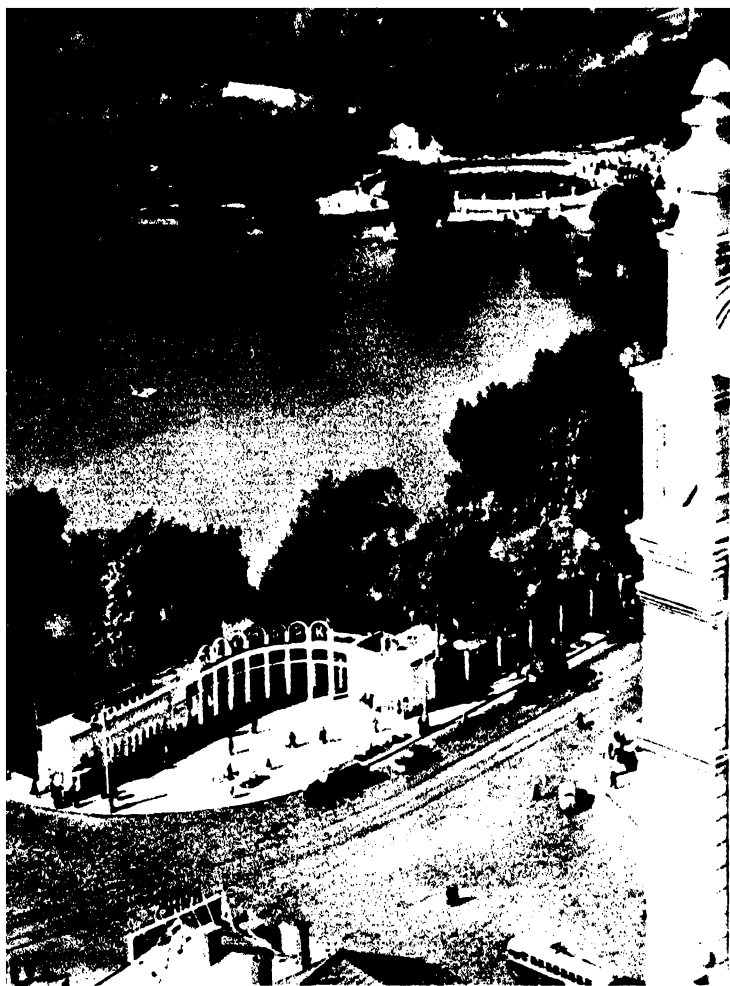
18

19

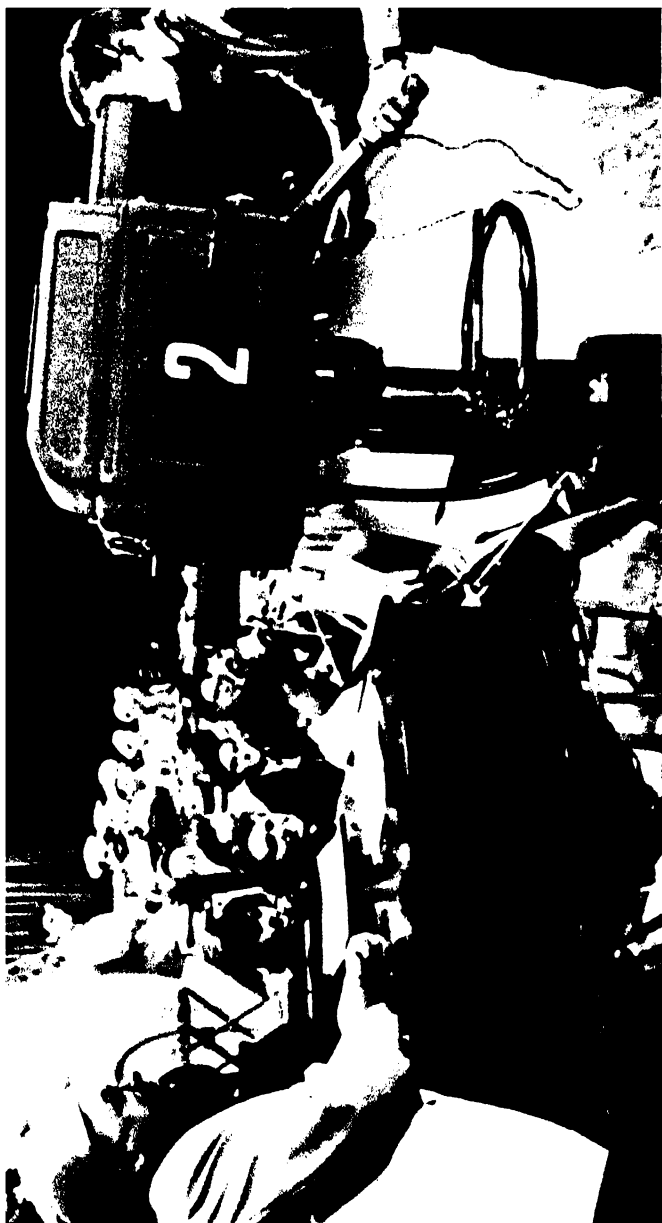






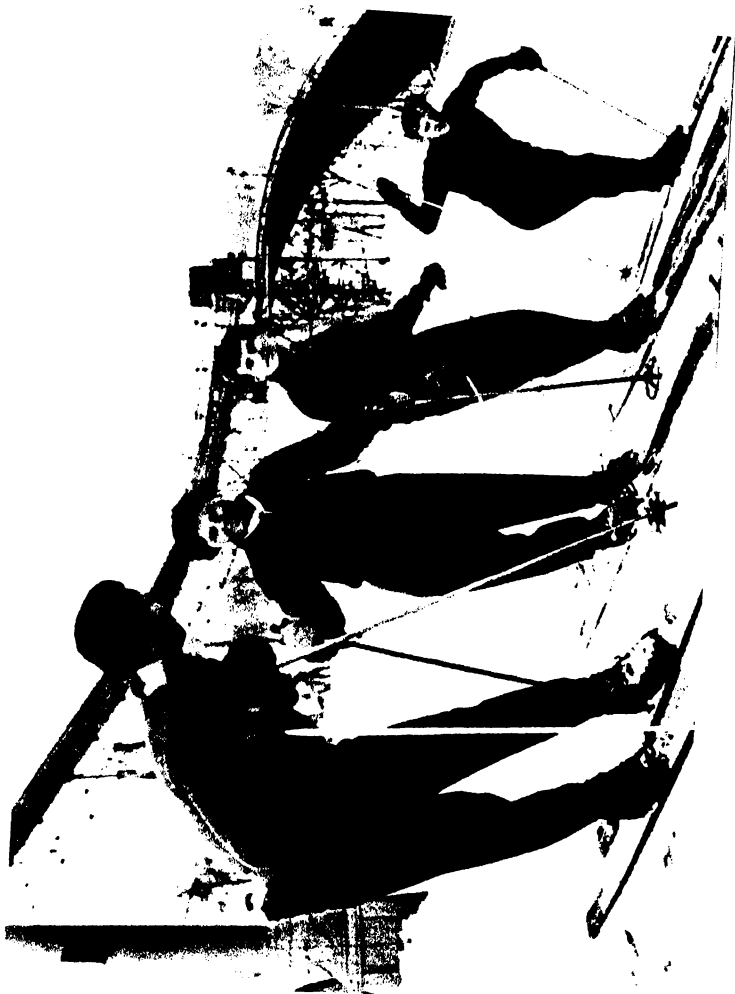










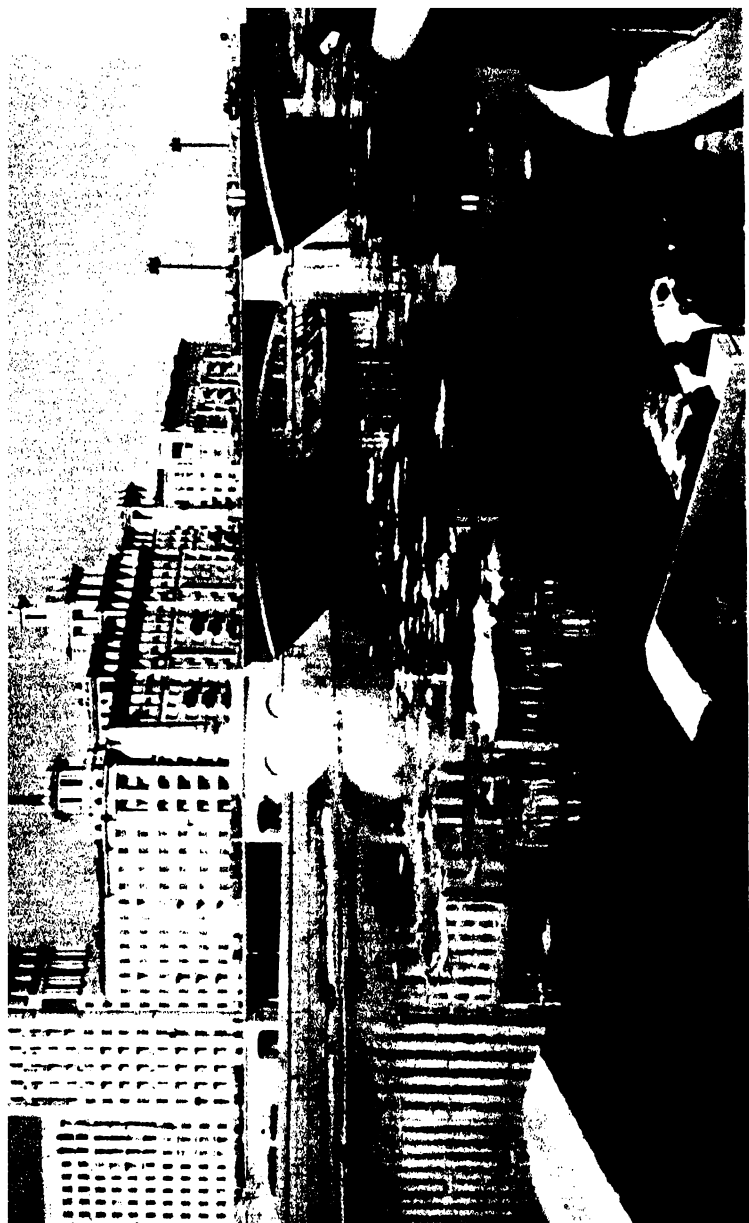














33

32





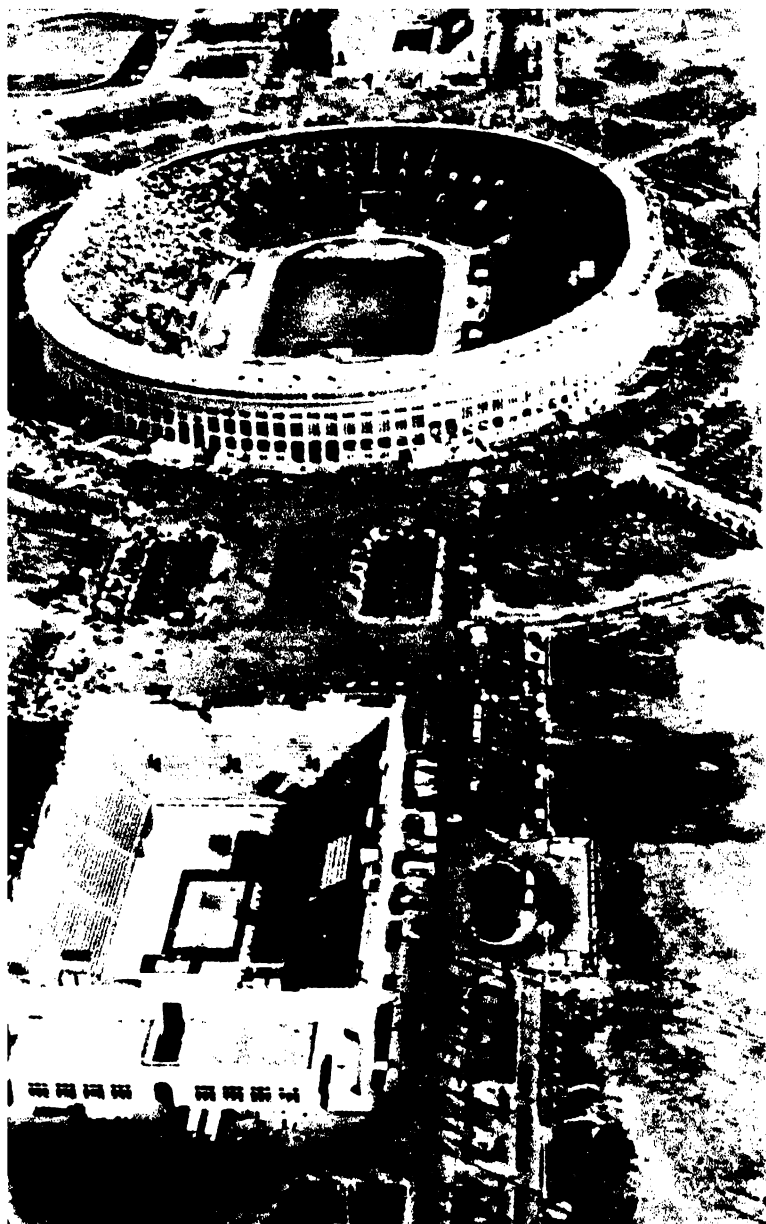




37















44

45

